

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 28.—No. 2.

NEW YORK AND LONDON, JANUARY, 1893.

{ WITH 11 SUPPLEMENTARY PAGES,
INCLUDING 3 COLOR PLATES.



"THE KNITTING LESSON." DRAWN BY F. ARTZ AFTER HIS PAINTING.

[Copyright, 1893, by Montague Marks, New York and London.]

THE ART AMATEUR'S CIRCULATION.

Now closing its fourteenth year, The Art Amateur has the largest bona-fide paid circulation of any periodical of its class in the world.

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of representatives of the three American silk manufacturers: The Brainerd & Armstrong Co., M. Hemingway & Sons, and the Nonotuck Silk Co. He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's," "The Century," and "Scribner's," or of representatives of the three New York art firms: M. T. Wynne, Osgood Art School, and the Palette Art Co.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$500, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$250 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

MY NOTE BOOK.

Leonate.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE Society of American Artists, it seems to me, made a mistake in not having its inaugural exhibition a Retrospective Exhibition of American Art instead of a Retrospective Exhibition of the Society of American Artists. To have thrown open its splendid new galleries to the best pictures that could have been brought together would have won for it at once the good-will of all that portion of the New York public that takes any interest in art matters. It would have shown that it had at heart the glory of American art as a whole, instead of that only of its own set. It would have been a manifestation of the broad feeling of liberality that goes well with conscious strength. It would have been easy to have done this gracious thing; for it would have involved no sacrifices. The Society of American Artists surely can no longer harbor a grudge of any kind against the Academy of Design, which, all things considered, has treated it with great generosity. For my own part, I never could divine what possible advantage it could be for a man to be an Academician or an Associate of the institution in Fourth Avenue; for, the "National Academy of Design" being only a local institution, the mystic letters "N. A." or "A. N. A.," of course, carry with them no national distinction. Any auctioneer will tell you that a picture signed by an "N. A." or an "A. N. A." will not bring \$10 more at auction on that account. Yet the young men of the Society of American Artists have coveted these mystic letters, and the "Academy" has bestowed them upon them liberally. Among the Academicians we find Messrs. Blashfield, Chase, Colman, Church, Dewing, Gifford, Millet, H. Bolton Jones, Mowbray, Tryon and Weir; and as Associates, Messrs. Beckwith, Blum, Brush, Curran, Fowler, F. C. Jones, Minor, Picknell, Ryder, Sargent, Ulrich and Wiles. Most of these are active members of the younger society; and as the older society has given them about all that it has to give, it seems to me that it would have been only decent to have included them in the invitations to be represented in the retrospective exhibition. It may be said that most of the best men in the Academy are already in the Society of American Artists. That has nothing to do with it, when such men, for instance, as Winslow Homer, Eastman Johnson and the Morans are not represented. The history of American art could not be written without these respected names. Lack of sufficient wall space certainly could not be urged in excuse; for there were many more mediocre pictures at the exhibition than were necessary to emphasize the points of the good ones.

THE golden opportunity was lost by the Society of American Artists. Counting the fiasco of the Columbian Celebration Committee, this is the second failure in the year to get together in New York a fully representative collection of American paintings. There is to be an important American retrospective exhibition at Chicago, at the World's Fair, but this will be of the

works only of deceased painters, and of pictures prior to 1876. The Committee in charge are Messrs. Charles Henry Hart, of Philadelphia, Mr. Thomas B. Clarke, and Mr. Charles G. Loring, of Boston. I understand that the prospects are very promising for an exhibition that will do the country full credit. While this is under way at Chicago, there is to be, during the summer, an important general loan exhibition in New York at the National Academy of Design, for its benefit. It needs money badly, especially to lift the mortgage off the building, and if it will forswear this year its "Banquet" and similar tomfoolery, I do not doubt that the public will come to the rescue and give it cordial support. Of course, it will rely chiefly on the floating population visiting New York en route for Chicago. A loan exhibition held at the Academy under similar conditions in 1876 was very successful. It was given for the joint benefit of the National Academy of Design and the Metropolitan Museum of Art. Something like \$30,000 was divided between the two institutions. The Museum then was a very modest affair on West Fourteenth Street. A sort of overflow loan exhibition was held there, the principal exhibition being in the Academy building. At the head of the movement were Messrs. Parke Godwin, John Sherwood and W. T. Blodgett.

WHEN the statuary in the Slater Museum, Norwich, Conn., was arranged by Mr. Robinson, of the Museum of Fine Arts, Boston, the ceiling being low, he neutralized the defect by dividing the space into curtained sections, after the fashion of the Torlonia Museum. This excellent plan enables one to view with some feeling of repose a particular work of art without the distraction consequent to a score or more of other sculptures obtruding upon the vision. I see by the Norwich correspondence of the Boston Advertiser, that this plan is now adopted at the Slater Museum in the hanging of pictures, there being on an average only a dozen pictures shown in each of the curtained sections. The application of this idea may be of use to the managers of the Fine Arts Department of the World's Fair.

SPEAKING of Mr. Robinson's arrangement of the statuary at the Slater Museum, reminds me of an inquiry from the curator of an infant art museum in a growing Western city, which I had almost overlooked. He says: "Must the background for statuary always be maroon or 'old gold'?" I know of no such necessity. As a general rule, it is true, such warm neutral colors are considered safest; full colors are most desirable as a background for bronzes. For marble statues or plaster, tender colors in the background, as a general rule, harmonize best. Delicate greens, azures and purple grays, citrons, lilacs and chocolates may all be suitable if in harmony with the other adjuncts of the color composition.

BEFORE the next number of The Art Amateur will appear we shall know probably what French painters will be represented by pictures at the World's Fair. Would not the following list be fairly complete to show French painting of the latter half of this century?

DECEASED PAINTERS: Barye, Bastien-Lepage, Bonvin, Barye, John Lewis Brown, Cabanel, Corot, Couture, Chaplin, Daubigny, Decamps, Delacroix, Delaroche, De Neuville, Diaz, Dupré, Frère, Fromentin, Heilbuth, Isabey, Louis Leloir, Meissonier, Merle, Millet, Michel, Protais, Rousseau, St. Marcel, Tassaert, Troyon, Van Marcke.

LIVING PAINTERS: Abbéma, Aubert, Berne-Bellecour, Besnard, Rosa and Peyrol Bonheur, Bonnat, Bouguereau, Breslau, Jules Breton, Beraud, Boudin, Cormon, Constant, Clairin, Casin, Carolus-Duran, Carrier, Dagnan Bouveret, Puvion de Chavannes, Delort, Detaille, Dues, Dubufe, Degas, De Monvel, Fantin-Latour, Français, Flameng, Gervex, Goubie, Gérôme, Guillemet, Harpignies, Henner, Jacque, Jacquet, Lefebvre, Lhermitte, Lemaire, Lambert, Laurens, Monet, Moreau de Tours, A. Moreau, G. Moreau, Aimé Morot, Muenier, Pointelin, Pissaro, Renoir, Raffaelli, Roybet, Ribot, Renouf, Sisley, Vibert, Vollon, Ziem, Zuber.

THE Eastern juries on American pictures for the World's Fair will probably sit in January; the Jury of Selection in Chicago in the latter part of February and during the early days of March. The artists of Pennsylvania and the South will exhibit their pictures for the World's Fair first in Philadelphia, at the Pennsylvania Academy of Fine Arts. This exhibition, which will take the place of the annual show at the Academy, will be from January 16th to February 4th. An exhibition of "pre-Raphaelite" pictures and drawings which, somewhat arbitrarily, is made to include examples of William

Blake, is also to be held at the same place, but the date is not announced. Among the Rossettis, the beautiful panel owned by Mr. C. L. Hutchinson will be second to none in importance. Mr. James W. Bouton, the book-seller, a year or more ago showed me a most interesting portfolio of drawings, sketches, note-books and memoranda by Rossetti, some of which would certainly contribute to the interest of the proposed exhibition. I do not know, however, who has them now.

PRE-RAPHAELITE pictures are owned by Mr. Samuel Bancroft, Jr., of Wilmington, and Professor Norton, Mr. H. H. Gilchrist will lend, it is said, some valuable drawings by Blake. I have not heard that any one has anything representative of Holman Hunt, but here is a good story about his picture, "The Scapegoat," from William Bell Scott's recently published "Autobiographical Notes:"

"The accomplishment of his first Eastern journey was again the cause of debt, and when he brought back 'The Scapegoat,' an eminent picture-dealer would not look at it. 'You have no business to paint animals,' said he. 'The Scapegoat? I never heard of him; is he a Syrian creature? What will the public care for a Scapegoat?' Hunt explained that every one in Great Britain knew all about it, that the 'Scapegoat' was a type of Christ, a kind of sacrifice of atonement, and that if Mr. — had read the Bible he would have known that, too. 'Bible, Bible! Well, well; there are two English ladies in the house; I will call them in and we will see if they know anything about this Scapegoat.' The conclusion of the interview was very amusingly told by Hunt. The ladies were not sure that they had heard about the Scapegoat, but at last the picture was bought for a moderate sum, and the publication succeeded in a way, but not so greatly as 'The Light of the World,' which Gambert in a court of justice declared had yielded him a thousand pounds a year for a series of years."

THERE is an unparalleled interest in artistic mural decoration just now in this country. All our figure painters are crazy on the subject. The ball was started rolling at Chicago, by the work on the domed ceilings of the eight vestibules of the Building of the Liberal Arts, by Messrs. Beckwith, Cox, Blashfield, Reinhardt, Weir, Simmons, Reid and Shirlaw. Mr. Melchers and Mr. MacEwen have yet to finish the enormous canvases which are to decorate the tympana of the corner pavilions at the south entrance of the Manufactures Building. Mr. Frank Fowler is painting a ceiling in the new Waldorf Hotel, in Fifth Avenue, and Messrs. Mowbray and Lathrop, decorative panels for the grand salon in Mr. D. P. Huntington's new mansion. But the ladies are also "in it." Four great decorative spaces in the gallery of honor in the Women's Building at the World's Fair are to be filled by Mrs. Dora Wheeler Keith, Mrs. Rosina Emmett Sherwood, her sister, Miss Lydia Emmett, and Mrs. Sewell. Large canvases for two others are being painted in Paris by Miss Cassatt and Mrs. MacMonnies, wife of the sculptor. They are to represent respectively "Modern Woman" and "Primitive Woman."

THE State of Michigan having offered for the Women's Building as much copper as may be needed there for decorative purposes, Mrs. Candace Wheeler, who has charge of the interior decoration, has determined to have copper candelabra adapted to the requirements of the electric light for use on the principal stairway, and these are all to be made from designs by women. She has found such designs, with which she is greatly pleased, among the work of students at the Cooper Institute. I think that this will be the first instance on record—at least in this country—of metal work on such a scale designed by women.

IT is not generally known that there is, in the Bible House, in this city, a firm of women, all graduated from the Cooper Institute, who, under the name of the Associated Designers, do a good business buying and selling on commission industrial art designs. I am told that certain manufacturers are liberal customers. The Associated Designers wisely make it a point to keep to certain prices, getting, for instance, from \$12 to \$30 for a wall-paper design, and usually \$25 for a design for silk manufacture. It is good to hear this; for in their anxiety to sell, some women have underbid each other until the market has been spoiled, and it is difficult now to get more than \$10 for a design sold to a manufacturer in the ordinary way.

FRANÇOIS MILLET, the younger, is busy making pastel studies of Barbizon peasants in the fields and at

their homely duties within doors. Some of them are so like his father's work as to deceive almost any one but a connoisseur. Mr. Millet will please sign his name very distinctly to these, for much of his work both in oil and in pastel is sold in this country as that of his illustrious father.

* * *

THE collection of Gustave Doré's huge paintings, which used to delight the Philistines of London, has found a home in New York at the Carnegie Music Hall. They are of scriptural scenes, and, while they have not attracted much notice from the press, much of what has been said of them, in our opinion, conveys a wrong impression as to the abilities of that energetic Frenchman. Doré had really no conception how to fill a canvas of the size that he took for his "Christ Leaving the Prætorium" or his "Entry into Jerusalem." He merely enlarged compositions which were very well on the scale of book illustrations. Any of the old Italian fresco-painters might have taught him better. On the other hand, he was by no means such a very bad painter as some critics would lead one to suppose; one could name "historical painters" of this and other countries who have made a reputation by work quite as faulty as Doré's, and without a tinge of his spirit. But, again, it is a mistake to treat him as a great religious painter, or in any true sense a religious painter at all. Those only whose imaginations are rather dull and sluggish are likely to derive either pleasure or profit from his big canvases. They are, in a theatrical sort of way, effective, and are certainly much better than the average Sunday-school magic-lantern exhibition; but, like these, they appeal simply to curiosity, not to any deep or worthy emotion.

* * *

VOGUE, latest candidate for public favor in the world of periodical literature, I do not doubt will succeed in fulfilling its modest aim to occupy the position of "a dignified, authentic journal of society, fashion and the ceremonial side of life." Mrs. Josephine Redding is editor, Mr. H. W. McVickar is art director, and Mr. Arthur B. Turnure, publisher. Evidence of the good taste of Mr. Turnure in matters typographical is apparent at a glance at the initial number. One of the ideas of this journal is to show prevailing modes through the medium of the various characters introduced into its illustrations instead of by means of mere "fashion plates." This is already done in a measure by that clever weekly, *Life*; and in England one can always know the fashions, not only in costume, but in furniture, decoration and even the accessories of the dinner-table, by looking at the squibs on society by Du Maurier, which are one of the features of *Punch*. *Vogue* would be more of a novelty if it were to do something of this kind with the aid of colored illustrations, after the manner of *Truth*, which, by this innovation, I hear, has more than quadrupled its circulation. It may not yet be too late for *Vogue* to act on this suggestion.

* * *

BUT to fill the more practical purposes of a fashion journal, such merely incidental information as can be afforded by a Du Maurier or a McVickar is not enough to justify one in expecting that it will supplant the inartistic "fashion plate" that all men loathe. This conventional fashion plate, with its smirking women with preposterously long necks and impossible waists, is almost as difficult to kill as the hideous playing cards of a bygone age, which continue to hold their own in spite of all the attempts made to substitute something more pleasing in their stead. In favor of the playing cards, it may be said that the kings, queens and knaves, as now conventionalized, do not pretend to be pictures, and that they are probably far less disagreeable to the artistic eye than might result from any attempt to make the court cards look really pictorial. The trouble with the fashions is that their representation allows of no artistic way to conventionalize the human figure, and as women evidently approve of the dressmaker's arbitrary standard of beauty and proportion in the female form, there is not much hope of reform in this direction.

* * *

SEVERAL years ago, *The Art Amateur* introduced the department "Art in Dress," and gave costumes especially designed for the magazine by Mr. Walter Satterlee and other artists; but it soon became evident that, for any practical good it might accomplish, it would be better to give the space it occupied to matters more germane to the magazine. Now and then we take up the department anew, when there is something especial to say, but not with the fatuous hope that we can influence the fash-

ions. We can only criticise them. Two years ago an attempt was made by *Harper's Bazar*, through the influence of the late Theodore Child, to introduce for fashion purposes artistically drawn figures instead of women of the ridiculously impossible Redfern type; but I notice that while a few of these color plates of the artistic sort are now given occasionally, the old-fashioned abominations continue to hold sway.

* * *

THIS is very strange, because not one woman out of a thousand could wear the costumes thus portrayed. Most women, however, are willing to "try." They see a costume in a picture or fitted on a dummy or on a dressmaker's living model—who, for all practical purposes, is as impossible as either—and they determine to "have one like it." That it may not be becoming is an argument that has very little weight. If there be any wavering from such a consideration, the subtle flattery of the dressmaker, especially if it happens to be a man, will turn the scales in favor of the latest fashion. Some years ago, I remember accompanying a lady to a somewhat famous London "establishment" where she went to order some dresses. A procession of slim, shapely and most stylish-looking young women was made to glide slowly before her, displaying on their persons the very latest "confections" of the urbane proprietor, who stood by. By quickly changing their costumes, as each in turn disappeared behind the screen, they were able to keep up an almost endless line—these wondrous creatures, all faultless in figure and divinely tall. It was a pretty show, but that the needs of any possible client not constructed on the identical model these young women represented should be worthy of a moment's consideration did not seem to occur to Mr. Mantalini. These were the fashions for the short and the tall, the stout and the lean alike. If they did not suit you, he was sorry; but it was not his fault. I dare say he would have replied to any criticism as to their inappropriateness to the needs of a customer differing from his stereotyped model, in much the same language as is used by the hatter in *Punch*, who blandly tells his customer, "The 'at is all right, sir. There's no fault to find with the 'at, sir. It's your 'ead that's wrong, sir."

* * *

MR. YERKES, who during the past year has bought many pictures of the highest excellence, has lately acquired the great "Orpheus and Eurydice," by Rodin. I know of no other work of importance in this country by this perhaps greatest of living sculptors.

* * *

AT a place called Dry Earth, on the Indian Reservation, I understand that the native women are becoming exceedingly skilful in the making of pillow lace. The introduction of this industry has had an unlooked-for result in making them unprecedentedly neat. If they were less so, the product of their labor would lose much of its market value.

* * *

POLITICS, I need hardly say, are not touched upon in this magazine; but *The Art Amateur*, in common, probably, with all publications of its kind, is glad of the change in the national administration for two reasons, which it need not hesitate to give. The first is that, with Mr. Cleveland and a Congress committed to tariff reform, one may hope to see soon the end of the scandalous tax on foreign works of art. The second reason is that the unjust discrimination, by the Post-Office authorities, against that admirable little journal, *Printers' Ink*, depriving it of the privilege of being mailed as second-class matter, looks like a matter of personal spite; and the Cleveland administration may be relied on, I think, to do justice to Messrs. George P. Rowell & Co., its publishers.

MONTAGUE MARKS.

THE fourth annual exhibition of water-colors by American artists at Keppel's gallery recently was a very creditable display. We particularly remarked an excellent drawing in sepia, by F. De Haven, a river view, "Evening;" and Mr. Childe Hassam's "The Electric Car," the end of a straggling village street with the yellow car the centre of an excited crowd, drawn to it apparently by some accident. Mr. Hassam's manner of depicting a crowd by a lot of little blots of color, at first sight apparently meaningless, but in which one can with a little patience make out the separate figures, has probably been learnt from Verge and Whistler. He is more definite than the former; less so than the latter. Mr. Albert Herter's "The Bathers" are individually

pretty studies of the nude; but it is time that this promising young artist should leave the primrose path of the conventional ideal and put something more of himself into his work. Anybody can paint a model's back seven times over in the one picture and call it by any name he chooses. Mr. Herter, who is rich, should imitate Mr. La Farge so far as to make a voyage to Samoa, where he might see real nude bathers by a real sea. Two of Mr. La Farge's Samoan drawings were in the exhibition; one of half-nude girls in a boat, "On the Beach, Samoa;" and another of "Girls Sliding Down the Falls of Papiasna." Here is "the ideal in the real;" the only place, we may add, where it is likely to be found. Mrs. A. C. Murphy had a pretty study of a meadow, with pools of water and barns and trees beyond; Mrs. Rhoda Holmes Nichols, a buxom girl with a basket of linen, "Wash Day;" Mr. H. W. Ranger, a very broadly treated study of a tree and a snow-bank, "Winter;" Mr. R. M. Shurtleff, a rocky glade with deer, "In the Forest;" Mr. Henry B. Snell, a sea view "In the English Channel;" and Mr. W. T. Smedley, a crowd of well-drawn figures watching "The Finish" at a horse-race.

ONE of the notable pictures at the dealers from the Paris Salon of 1892 is a large canvas of the school of Bastien-Lepage, by J. A. Muenier, called "L'Abbeuveir," at the Boussod, Valadon & Company's gallery. It shows a mounted peasant who has halted his horse in the middle of a stream, which appears almost white in the strong sunlight. The rendering of the water in its relation to the atmosphere is a genuine tour de force, and the admirers of "impressionism," who claim for that school a monopoly of "plein air," will please notice that to produce this effect it has not been found necessary to sacrifice either detail or sound modelling. Such a picture ought to be in a public art gallery for the instruction of students. "The Disciples at Emmaus," by the same painter, by the way, was bought this summer by a brother of Mr. Coolidge, the American minister at Paris, and presented to the Boston Museum.

AT the Durand-Ruel galleries a few fine examples of the old English and Dutch schools were shown to visitors for a few days before being packed up to be sent to their lucky purchasers. The most notable was a single figure by Ferdinand Bol, the best of Rembrandt's pupils, whose works are often sold for those of his master. The picture is of a young and very fat Dutch woman in a red dress, leaning against a table and lifting aside her veil, which is fastened by a string of pearls on her head, in order to look up at the spectator. The flesh is wonderfully well painted, recalling Rembrandt's work in "The Gilder," and the color has the exquisite morbidez of the master at his best. A family group by Sir Thomas Lawrence, two buxom dames in short waists; a portrait of a young lady, by Reynolds; a very fine interior, with figures, by Pieter de Hooghe (from the Duc de Morny sale), a cavalier and lady at table, with a servant standing, the lady only in the light which streams in through a large window, and a small self-portrait by Franz Hals complete the list of ancient masters that were on exhibition. Of moderns there was a splendid "Lion Hunt," by Delacroix, from the collection of Mr. Borie, of Philadelphia; a striking Courbet, a snow-scene in a ravine, the oak branches heavily laden after a fresh fall of snow; and several fine examples of Corot, Dupré and Decamps.

MISS MARIA BROOKS, whose excellent portrait of a little girl, "Ready for a Bowl," we publish on another page, is, by birth, an Englishwoman, and has been about six years a resident of New York, having previously, for about a year, lived in Montreal, Canada. Her art education was mostly gained at South Kensington and at the schools of the English Royal Academy. She has been a regular exhibitor at the exhibitions of the latter institution, where "Ready for a Bowl" attracted much favorable comment. She has also had pictures at the Grosvenor Gallery, London, the exhibitions of the National Academy and the Society of American Artists, in New York, and at special exhibitions in Chicago, St. Louis, Minneapolis and Detroit. Some fourteen medals and a diploma of merit from Melbourne, Australia, are among the well-earned trophies of her artistic career. Some of her best paintings are: "Down Piccadilly," "Wayfarers," "Mental Conflict," "Early Summer," all figure pieces; and portraits of Rev. Dr. Morgan Dix, Rev. Dr. Huntington, Rev. Father Reuben Howes, and Mr. Charles Andrew Johnson. Miss Brooks makes a specialty of children's portraits, in which she excels.

THE SOCIETY OF AMERICAN ARTISTS.

RETROSPECTIVE EXHIBITION.



THE new building of the American Fine Arts Society, in which the Retrospective Exhibition of the Society of American Artists is being held, has already been described in these pages. The display of pictures and statuary fills the two main galleries. As nearly all of these works have been

previously seen at public exhibitions, we will confine our notice to those that represent these painters at their best, or illustrate some particular phase of the art movement during the past fifteen years, since the organization of the society.

In taking account of such a display as this, one naturally turns first to paintings of the nude and of ideal subjects, since the painters may be expected to put forth their best efforts in that class of subjects. But here we confess to disappointment. There are few paintings of the nude, and only one or two in which its difficulties are attempted on the scale of life. The late William M. Hunt's "Boy and Butterfly" is an exquisite work, though a little dull and heavy in tone. Still, it would be well if Mr. Kenyon Cox, whose "Eclogue" and "Pursuit of the Ideal" are none too well hung, would try to attain something like Hunt's solidity. His flesh is unsubstantial. We respect highly his close study of nature, but surely it is now time for him to attempt a more synthetic method. Mr. H. O. Walker's beautiful work is thoroughly satisfactory in its way. We have spoken of his charming "Pandora," his "Echo" and "Boy on Donkey" before. Mr. Will H. Low attains something of the ideal grace of Mr. Walker's figures, but he makes more of the landscape background, and in his "Woodland Glade" the figures are accessory to the landscape. Mr. Shirlaw's "Water-Lilies," and the temptress in Mr. Beckwith's "Temptation of St. Antony," are frankly studies of the nude model. We prefer the latter, in spite of the hackneyed subject.

Mr. Blashfield's "Christmas Bells" is the largest canvas in the exhibition. The bells of greenish bronze and the three white-robed angels who are ringing them are drenched in a very passable sort of moonlight. The look of physical satisfaction and dreamy thoughtfulness on the face of Mr. E. Simmons's "The Mother" is very attractive, and the figure maintains its due importance amid all the realistic surroundings—the shavings and planks and tools and benches of the carpenter's shop. Mr. La Farge's "Christ and Nicodemus" contains some excellent painting of drapery, but what the personages are saying to one another you could never imagine from the painting.

In the line of genre, Mr. Sargent's "Venetian Scene" and Mr. Whistler's "Variations in Flesh Color and Green—The Balcony," are easily the best. The first mentioned we have described before. "The Balcony" is a view from a window of a large balcony overhanging the Thames. It is carpeted with some blue-green stuff and shaded with reed awnings. Upon it are three Japanese ladies in their national costume of flowered silks. There are some azaleas in pots in the foreground. The painting is simple and straightforward, in broad, sharply outlined touches; but the tones are of the utmost refinement, the sombre gray of the river perspective being used as a foil for the gay foreground of the picture.

Of the classical, decorative landscape, a sort of thing not often attempted here, there is a very good example by Mr. Twachtman, who has lately vowed allegiance to impressionism. It is a bay of a deep pool, with low, reedy shores and a calm, gray-blue sky. The forms are few, and are drawn with careful suppression of useless detail. The planes are broad and well defined. It is nature made over in the way that our landscape gardeners sometimes attempt. But they usually fail hideously. This is a success. We have expressed our apprehension that Mr. J. A. Weir had taken a false step in turning impressionist; but his "Early Moon-rise" is a subject which it would be difficult to treat successfully in any other manner. The moon rises over thick woods, with a belt of young undergrowth in front. We are almost in the woods, and there is a sort of a

dim half-light in which all details seem to be crowding forward. It is easy to imagine what a painter of the old school would have made of such a subject, and how assuredly he would have failed to convey the sense of wildness and mystery which Mr. Weir has succeeded in conveying. Mr. La Farge's "Fog Blowing in from Sea" seems to have suffered from oxidation of the oils in his pigments; in other words, it has become "foxy." Mr. Hitchcock's "Tulip Culture" maintains its charm as a glorious bouquet of color, and as a very successful attempt at the rendering of "plein air." Among the best of the flower pieces are Caroline J. Hecker's "Yellow Jonquils," Helena de Kay Gilder's "Hollyhocks" and "Pansies," and Julia Dillon's "Petunias."

But to return to the landscapes: Mr. Palmer's and Mr. Robinson's snow scenes, in the former of which the snow lies delicate, crisp and sparkling, under the shade of dark hemlock boughs, in the latter slips half melted from house-roofs and steep hill-sides, convey a hint how one's choice of subject must be influenced by his technique, and vice versa. We were pleased to see once more Mr. Samuel Colman's "Beach at Etretat," Mr. Cox's "Flying Shadows," Mr. Curran's "Iris Bed," Mr. Donoho's "Explorers," Mr. Joe Evans's "The Plainfield Road," Mr. Childe Hassam's "Midsummer," Mr. Homer D. Martin's "Sources of the Hudson" and his "Low Tide at Villerville," and Mr. Van Boskerck's "Hackensack Meadows." Mr. George Inness has not sent to the Society's exhibition for several years, and we are very glad to find him adequately represented now.

Good portraits and single figure studies, practically portraits were numerous. In fact, if we were asked to say in what way the gain of the last fifteen years is most manifest, we should say it is in this. There is, to be sure, nothing better than Mr. Chase's "Ready for the Ride" and "Portrait of Duveneck," works painted about the time the society was started; but Mr. Beckwith's speaking portrait of "Mr. Isaacson," Miss Mary Cassatt's three portraits, all admirable, and as virile work as any in the exhibition, Mr. Eaton's of the engraver Cole, Mr. Low's "Reverie," Mr. Sargent's "Portrait of Robert Louis Stevenson," and Mr. Simmons's "My Mother," do not fall far below them. The place of honor is given to Mr. Sargent's portrait of Mrs. Twombly, but it would have made itself conspicuous wherever it might have been hung, not only on account of the large area of canvas it covers, but by reason of the showiness of its upholstery accessories, which would be entirely too aggressive were it not, as we understand, to form the chief decoration in a "red room." Some passages in the painting are very fine; but as a whole the picture does not impress us as notable as several other portraits by Mr. Sargent that might be named.

Among the six pictures by Mr. Dewing, we find that our old friends, the "Girl in Blue" and "Lady in Pink," still give us most pleasure.

The single canvas by Mr. Dannat—a portrait—so poorly represented this powerful painter that it would have been better almost to have shown nothing by him if nothing more characteristic could have been borrowed for the occasion.

It was disappointing not to see more of the good work that the sculptors of the society are doing, but what was shown was excellent. Mr. Daniel C. French's striking conception, "The Angel of Death and the Sculptor," was the only work in which figures of life size were concerned. Mr. A. St. Gaudens's "Bust of General Sherman," and various portrait busts by Mr. Warner and Mr. Hartley, made a very good impression. Mr. Macmonie's "Diana" is so like a more celebrated Diana which has migrated from Union Square to Chicago, and his "Pass of Rohallion" is so like yet so inferior to Mr. Louis St. Gaudens's exquisite "Faun," that we must suppose him to have been influenced by these works. But we are far from saying that he should not be.

Several of the best painters of the Society besides Mr. Dannat, to whom we have referred, are poorly represented. Mr. Whistler's exhibits, though interesting, are small and comparatively unimportant. We should have liked to have seen again the former's "Girl with a Rose" and "Portrait of Miss Beatrice Golet" and the latter's famous "Portrait of My Mother" (now in the Luxembourg). These and the like unavoidable omissions, no doubt, account in part for the impression which forced itself upon us the oftener we visited the gallery, that while the average of technical ability was certainly very good, there were few works that gave evidence of imagination or intellectual power of any sort.

THE NATIONAL ACADEMY EXHIBITION.

CONCLUDING NOTICE.

THERE is good, conscientious work in Mr. William J. Baer's interior, with an old man at his desk, reviewing "His Last Will and Testament." The old man's back is turned, but his attitude of anxious indecision justifies the title of the picture, which probably was an afterthought. Mr. Lyell Carr's "A Georgia Peddler" in front of his ox-cart, about to take a snap shot at some passing bird, is also a dramatic bit of genre. Mr. Robert Kluth's "Two Kittens," one of whom is a little girl, is remarkable for the very clever and decided brush work in the white pinafore. Mattie Dube's "Still-Life—Pumpkins and Onions" has another element, a string of red herrings hanging from the ceiling, on which its success as a "trompe d'œil" mainly depends. The herrings appear to swing in air; but the picture generally leaves little to be desired as to execution. Mr. Charles A. Needham's "Interior of a Ruined Forge" is an ungrateful subject, painted better than it deserves. Mr. Needham should have waited for some unifying effect of light on his chaos of fallen timbers and broken machinery. A white-walled "Garden Corner," with a terrace and an outlook over rough, hilly country, by Henry Prellitz; "In the Harbor at St. Andrew's," fishing boats in foreground, by Carleton T. Chapman; Mr. Walter Palmer's yacht in "A Fresh Breeze," and Mr. Wordsworth Thompson's "The Deserted Inn," showing belated, disappointed travellers at the threshold, are well painted and interesting.

"A Chinese Interior," by Mr. Henry Alexander, in the South Gallery, shows a deal of low-toned lacquer panels and much rich carving and gilding, all very well painted. Sarah Noble Ives's Breton kitchen is quite a different sort of an interior, which may be less luxurious to live in, but looks better in a picture. Josephine Wood's "Giulia" is very prettily dressed in dark purple bodice, pearl necklace and puffed sleeves. Miss M. L. Macomber's "Love Awakening Memory" is remarkable as the only attempt at an "ideal" subject in the exhibition. The two white-robed figures in a white marble cloister are very well composed, but the handling is a little hard and labored. Mr. Christian Meyer's "Gray Heron" is a fine, soberly painted still-life. Esther Baldwin's "Tranquil Moment" is more than a humorous bit of genre. It is well composed and broadly treated. The boy who kindly stops teasing the industrious little girl while he eats his porridge is a fine piece of character drawing. Mr. Irving R. Wiles's young lady doing nothing "On the Veranda" is not a particularly interesting subject, but is carefully painted.

Mr. Walter Palmer's excellent "Winter Study" of hemlocks under snow is one of the few good pastels in the exhibition. "An Autumn Celebration in a New England Village," by Mr. Childe Hassam, goes as far as it is advisable to go in the painting of glaring sunshine. Not that it is quite so successful as it appears at first sight; for our autumn sunshine is not so crude or so cold as this. The crowd in motion past the white-walled village church is very well indicated. Such work, however, is not art, although it may be hailed with more or less enthusiasm as extending the artist's power of representing nature. There is good painting of afternoon light in Mr. John Willard Raught's "Late Afternoon—Rye Neck." Emile Stange's "Among the Geraniums," Alice Stone's "The Hollyhocks by the Well," Carl Hirschberg's "A Slave to Duty," O. C. Wigand's "Sunday Morning," would each deserve especial notice if space served. Mr. Joseph Lyman's "Camp Life in the Adirondacks" is excellent as an illustration, but it is hardly a picture.

The four young people who are listening to one of their number telling "A Fairy Tale" in A. B. Shepley's picture are thoroughly enjoyable types of childhood, especially the little story-teller, who poses as mistress of the situation, because she knows that the point of the whole narrative is just coming. Mr. Edward Gay's sympathetically painted "Castor and Pollux—Scene in the Adirondacks" is a large canvas containing portraits, no doubt accurate, of two fine old birch trees. Two very good portraits, S. Jerome Uhl's "Portrait of Professor H. S. Geiger" and C. A. Green's "Ruth" hang close together in the West Gallery. In the South Gallery there is no more notable portrait than that of Mr. Frederick W. Stevens, by Frank Fowler.

A bust in bronze of a brutal Roman woman is catalogued as "Ancient Roman Costume, Trasteverina," by Mr. Alfredo Luzi, and a delicate girl's head in plas-

ter, by Ella F. Pell, is entered as "Endymion." A pretty statuette plaster of "Young Orpheus" playing to an appreciative rabbit stands in the place of honor on the staircase. It is by Theodore A. Ruggles.

MINOR EXHIBITIONS.

A VERY interesting exhibition of ancient and modern pictures was made at the Union League Club on December 8th. The better part of the older paintings belong to Mr. Durand-Ruel, and have already been noticed in *The Art Amateur*. But among the moderns were many fine examples of Jules Breton, Cazin, Corot, Mettling and Jongkind, and an Adirondacks subject by Winslow Homer, which had the place of honor at the end of the larger gallery. A hunter, lying flat in his boat, has caught a deer that has taken to the lake by one antler, and is being rapidly towed along through the disturbed water, while he calls up his dog, that is striving hard to overtake him. Like all of Mr. Homer's recent work, it is powerfully conceived, and is painted with broad, telling brush strokes. Of the three Cazines, the most pleasing was the "French Village," just a glimpse of a street of low cottages seen between a mass of trees on the one side and a flowering hawthorn hedge on the other. There were an uncommonly good Jules Breton, a rocky seaside landscape with figures in the foreground and a view across a broad blue bay; a fine warm-toned Ziem, "The Quay of Marseilles"; a very pretty little Corot, "Among the Willows," and the "Tiger and Serpent," by Delacroix, which was one of the most noted small paintings at the Barye exhibition. The Mettling was an unusually showy example. A young woman in a tight-fitting red bodice, white cap and apron is engaged in slicing or grating bread into an earthenware vessel on a table covered with a snowy white cloth. A tortoiseshell tabby is looking on with absorbed attention from a chair which is close to the table, and near by is a large copper vessel. The kitchen background is lost in gray obscurity.

A COLLECTION of line engravings, arranged to illustrate the history of the art, was exhibited at the Grolier Club from the 2d to the 20th of December. The bulk of the collection was necessarily composed of seventeenth and eighteenth-century work, in most of which the engravers seem to have been more anxious about smoothness of line than expression. There were, of course, exceptions, like Visscher's celebrated plate of "The Pancake Woman," an original work which for human interest ranks with the best of Dutch genre pieces. There were three of Nanteuil's excellent portraits—Richelieu, Queen Christine of Sweden, and the well-known man in a furred mantle, Pomponne de Bellievre. Wille's "Bonne Femme de Normandie" and the "Sœur de la Bonne Femme," with a tulip in her hand, are among the last of the really artistic engravings of this school. The first state of each was shown. There were only two examples of the later eighteenth-century school, at present so popular, "Le Bal Paré" and "Le Concert," both by St. Aubin. The amateur who is not a specialist and who does not aim at knowing everything will pass quickly by such works as most of the nineteenth-century engravings exhibited to linger over the Gaillards. This incomparable engraver pushed the rendering of

tone in pure line as far as it can go, and was, at the same time, a master of expression. His portraits of Dom Guéranger, of Monsignor Pie and of Sister Rosalie are among the greatest masterpieces of the art. Some small engravings in the old German manner, by Mr. William Sherborn of London, England, are of interest as furnishing one more example of an Englishman of talent who refuses to accept modern artistic developments. The earlier Italian and German engravers were rather scantily represented.

AN exhibition of paintings and pastels by Mrs. Whitman, of Boston, at Avery's Galleries, has drawn attention to that lady's original and varied talents. In her oil paintings, and especially in her portraits, she shows traces of the influence of the late William M. Hunt, who was her teacher. The tones are too brown, though pleasing, and there is evidence of an unrestrained delight in handling for handling's sake, which is a common fault of lady painters. In the landscapes neither of these peculiarities is so obvious, and the warm tones of "Portsmouth Harbor," "Coming in with the Tide," and "Gloucester at Twilight," are occasionally to be matched in nature, and there is in these pictures a feeling for harmony and ensemble none too common with our landscapists. The pastels and water-colors seem to be of later date, and are in an entirely different key of color. The greens and blues of the water and the pearly grays of the mist in the "Horseshoe Fall," the sunset tints in "After a Shower in Bermuda," on heavy masses of cloud, woods and hills; the water-colors of "Wind on the Bay" and "South Shore, Bermuda," are as completely in nature's ordinary key as the most outré impressionist could wish. Besides her pictures, Mrs. Whitman has some stained glass and book-covers which show a good understanding of ornamental design.

THE death of Mr. A. H. Wyant has removed one of the best American landscape painters of the old school. There have been few exhibitions of any importance for the last twenty years that have not contained one or more specimens of his work. Though he was of a singularly open and sympathetic nature, and though he was a member of the Society of American Artists since its start, his painting has been little influenced by any of the new movements. His style was formed early and was never much modified. He especially delighted in the scenery of the Hudson and of our North-eastern States; and though he travelled in Europe and painted some European landscapes, he seems to have been able

somewhere in the composition, in which he took most pleasure.

Mr. Wyant's manner, in oil, was well calculated to suggest the multitudinous details of a wide view over the hills and valleys of the Hudson country. In water-colors he usually chose less open subjects and painted with a broader touch, but with equal power. Mr. Wyant was born in Ohio in 1839. He studied in Düsseldorf under Hans Gude, and afterward in London. But he had previously painted landscape subjects, and, so far as any evidence of foreign influence is concerned, he must be called a self-taught American painter. He settled in New York on his return from Germany, and exhibited his first really successful picture, "A View in the Ohio Valley," in 1865. In 1868 he was elected Associate of the Academy, and full Academician in the following year.

Mr. Wyant was one of the oldest members of the American Society of Painters in Water-Colors. Among his most celebrated paintings are: "Staten Island from the Jersey Meadows," painted in 1867; "Scene on the Upper Susquehanna," 1869; "A Changeable Day," 1870; "A Pool on the Ausable" and "Shore of Lake Champlain," 1871; "A View on Lake George," 1875; "Macgillcuddy's Reeks," 1876; "An Old Clearing," 1877. His water-colors include much of his most valuable work. Among them are a "Scene on the Upper Miami," 1867; "A Reminiscence of West Virginia," 1869; "New Jersey Meadows," 1870; "Late Autumn, Ausable River," 1876; "Mountains in Kerry," in which his fondness for mists has had full play, in 1878. At the Paris exposition of 1878 he had a water-color, "Reminiscence of the Connecticut," and an oil painting, "A New England Landscape."

The last-named picture and others were exhibited at Reichard's gallery from November 15th to December 1st. A fine group of oaks, to the left, tower above a shallow pool, and the scene opens toward the right, over farming land and hazy distance. "Early Summer Time near Stratford" has some beautifully painted trees in the foreground, clad in fresh, green foliage. "Clearing off after a Shower" has some splendid cumulus clouds lit up by a late afternoon sun, and a high foreground, with rain pools, dim in shadow. "Near Newport" is a marshy and rocky stretch of country near the sea, with a dark, misshapen cedar tree for centre. "The End of May near Plattsburg" is a delicate green and gray landscape, with a charmingly tender and aerial sky.

THERE was at Keppel's gallery last month a special exhibition of work of various kinds by Miss Mary Louise McLaughlin, of Cincinnati. This versatile lady is one of the pioneers of artistic pottery decoration in America, and, as our old subscribers are aware, has been an interesting contributor to *The Art Amateur*. Her exhibition included not only many charming things in ceramics, but oil and water-color paintings, etched metal-ware in copper, brass, silver and aluminum, miniatures, etchings and embroidery. Of the oil paintings, we were particularly attracted by her strong portrait of Mr. Ben Pittman, which shows a sound method of work and excellent comprehension of character. In the decorated china, a small rose-jar in black and gold and a tea-caddy in black and silver seemed to us uncommonly effective. Some etched vases with patterns of spider-webs, clover and daisies were also very beautiful.



"CHRISTMAS MORNING ON THE ICE." ENGRAVED BY FROMENT AFTER D. ESTOPPEY.

to find everywhere the rich, broken foregrounds, the rocks and clumps of trees in the middle distance and the misty horizons, with usually a glimpse of river or lake

A HALF-FORGOTTEN GENIUS.

(CONCLUDED.)

SIMEON SOLOMON occasionally employed models, and made studies from draperies and accessories. He drew a few portrait-heads in a fine style and with much perception of character. The writer recalls a visit to his studio in Gower Street, when he began and completed (in about two hours) an excellent likeness, in red chalk, of Mr. W. Richmond, now Professor and A. R. A. In the hope that further examples will yet enrich the pages of *The Art Amateur*, a few drawings may be specified among a multitude almost equally worthy of notice. No country or period has produced more exquisite poems in design than "Night between Her Twin Sons, Sleep and Death," "Eros Despot," "Summer Twilight" (a lovely pen drawing with a tinted sky), "Night" and "Morning" (beautiful decorative panels, in pencil and red chalk), "Love Singing to Boys," "Isaiah Rebuking the Careless Daughters of Zion," and last, perhaps the most beautiful, "Until the Day Break and the Shadows Flee Away." As in a series of designs from the Book of Ruth Solomon exemplified earthly love, so in the series from the "Song of Songs" spiritual love is figured. In considering the latter, it is unnecessary to recall the strife which has raged about the singular poem, or to limit to any particular church the spiritual interpretation to which it so graciously lends itself. Let the most general application be chosen, and deep meaning will be found in every detail. The scrolls upon which the designs appear suggest the "Sibylline Leaves," and the scrolls of mystic import so often spoken of in the Scriptures. The personages are three. First, Love, figuring, by a beautiful youth, the abstract Principle of love, which links Heaven and Earth. Second, Solomon, typifying by the wisest mortal, Supreme Wisdom, self-existent Source of all Light and Life. Third, The Bride, the spirit of Humanity, as unified by its religious instinct. It is difficult in the few lines to which review of the designs must be limited to speak with clearness and reverence proper to so high a theme. In the first design, the Supreme Entity is prepared by Love and drawn by Love to respond to and seek union with the spiritual Humanity. In the second of the series, Humanity is enthralled, prevented from yielding itself to or being won to himself by the Most High (Is. 59:2) by obstacles that must be removed by exercise of power, symbolized by the sword; yet the weapon is provided by Love. In the third, the obstacles are broken through, and led by Love to the Supreme, seeks Humanity as a suppliant, not with assertion of authoritative right, and is received with gladness (Is. 1:18). The fourth design shows Humanity, anxious and fearful, invited to rejoice. Coldness and darkness have passed away. "All things are become new." Love extends sheltering wings. (The margin shows birds, blossoms and timorous creatures at play, symbolizing the brightened aspect of existence.) In the fifth, the Supreme is now recognized in Majesty on a rightful throne,

but Love holds the crown aside, because the relation of Ruler and Subject is subordinate to the better union, established by loving and being loved. In number six, Love wears the Stole, as a mark of priestly office (see also number one), and by the

Love), which burns, but is not consumed. Perfect communion and peace in the sustaining embrace of Love is shown in the seventh and in the eighth. The establishment of Permanent Union is figured by the marriage ceremony completed, as shown by the action of Love,

removing with one hand the marriage scarf, with the other unveiling the beauty (spiritual graces) of the bride, at whose knee is the crown she will presently assume. A comment on each design might be readily supplied by texts from the Book of Isaiah and the Psalms. In 1871 the artist published a pamphlet of fifteen pages, entitled "A Mystery of Love in Sleep," a poetic vision of great beauty, in which many of the motives of his best designs are interwoven in a continuous narrative. This edition is very scarce—only five hundred copies were published—but it was afterward republished with a Frontispiece, which we reproduce here; like the first, it is out of print and very seldom met with.

SIDNEY TREFUSSIS WHITEFORD.

THE ARUNDEL SOCIETY'S PUBLICATIONS.

OF the recent publications of the Arundel Society, the large chromolithograph of the picture by Gran Vasco, "St. Peter, Enthroned as Pope" is one of the best. The original is at Vizeu, near Oporto, Portugal, and shows the chief of the apostles wearing the triple crown, and clad in a gorgeously embroidered mantle, seated on a marble throne with an open book on his knee. He is giving the pontifical benediction. In archways to the right and left are scenes from the story of the saint's life, and in front stretches a tessellated pavement encrusted with colored tiles. The reproduction is by Greve, of Berlin, after a drawing by Signor Constantini. Even more effective is "The Deposition," by Paolo Morando (Cavazzola), chromolithographed after a drawing by Herr Kaiser. The scene is at the foot of the cross. St. John and Mary Magdalen, both draped

in red, hold between them the body of Christ, behind which stands the Virgin in dark blue. Other saints standing by make up a well-composed group. Between two rocky hills in the background we get a glimpse of Jerusalem, pictured as a city of the painter's time and

country, with a curious restoration of the temple crowning its battlemented walls and high-pitched roofs. A third, and in some respects the most important picture, is a copy of Fra Angelico's "Christ and the Disciples at Emmaus," from a drawing by Signor Constantini. Christ is in a long, white robe of sheepskin, and the disciples are two Dominican monks in their black and white robes. The original is a fresco in the convent of St. Mark at Florence, which was Fra Angelico's abiding-place. The lithograph shows the picture as it now is, somewhat deformed by cracks and by sinking away of the plaster.

If, in mental pride, we refuse to test the power of true art over our hearts before we have canvassed its claims in the light of an educated understanding, confusion and folly are sure to follow. In beginning with art let us walk humbly.—James Jackson Jarviss: "The Art Idea."





PHOTOGRAPHED BY F. MOLLER, LONDON.

FURTHER PENCIL DRAWINGS, BY SIMEON SOLOMON, ILLUSTRATING THE "SONG OF SONGS."

WATER-COLOR PAINTING.

TINTED PAPERS—WHATMAN'S USE OF BODY COLOR
—AIDS IN SKETCHING FROM NATURE.

For the various kinds of paper used by the water-colorist, the Whatman holds its own. Tinted papers are now seldom used. Nevertheless, they are sometimes useful, and the student or amateur who may observe that well-known artists occasionally paint on papers of various tones will desire to know what effects may be easiest gained by them. Their most obvious use is to give the general tone of the picture. Thus, for a warm, afternoon effect the painter will choose a yellowish paper; for a cold, morning effect, a bluish-gray one. Turner worked much on blue-gray paper; and, among American painters, Mr. Louis C. Tiffany uses much a strongly tinted yellowish paper—sometimes, indeed, preferring straw-board to any regular water-color paper. Even common brown wrapping-paper is sometimes made use of for sombre effects, such as dark interiors or foreground subjects seen against the light. In almost all such cases the lighter tones have to be mixed with white, or with some light opaque color like brilliant yellow. In fact, all the tones ought to be made more or less opaque, in order to secure harmony in this respect, for nothing can well be more disagreeable than a light, transparent tone side by side with a similarly light but opaque tone. Even if, by a miracle, they look right under one light they will not under any other, because the tone of the gouache is much more strongly affected by the incidence of light than that of the transparent parts, the small particles of opaque colors casting shadows, while those of transparent colors naturally do not.

This difficulty of securing harmony, while retaining any great degree of transparency in the colors that are to be modified by the ground, is the principal one in the way of painters who use tinted papers. Some students will find another in the double mode of procedure which they require. For, while on white paper you proceed uniformly from light to dark, you must work both toward dark and light, at once, when the middle tint is given by the ground. It is hardly necessary to say that, to those who are accustomed to it, this method saves time and labor; but beginners are apt to come to grief in attempting it. We would recommend, then, to choose a subject with strongly contrasted lights and darks—a white washed cottage with a dark roof, for example—and to use a brownish paper. You will thus learn, at once, the full value of this means, and will be in a position to judge whether you can turn it to account.

Whatman paper is undoubtedly the best for transparent water-color work; but, compared with Harding

and other tinted papers, it is commonly dry and hard, and sometimes refuses to take the colors in places. Still, a little practice will teach one how to overcome these difficulties. The paper, if properly stretched, can be kept moist with a sponge, and the drawing can thus be freed from the edgy character which the washes may otherwise assume. A slight preparatory sponging will also show the spots, if any, in the sheet which are improperly sized and likely to refuse the color. A little alum water passed over those spots will serve a good purpose; but if they come toward the edge of the sheet, it is better to so bound the drawing as will leave them out of it. If the sheet is badly spotted (which very seldom occurs), it is best not to use it. Whatman paper has the great advantage that it is but little pervious to moisture. It therefore keeps all, or nearly all, the color on the surface, and the tints lose but little in drying; and one can go on with his work without being troubled by the difference of vigor between the part that has dried and the part that is still moist.

If one chooses to try soft or tinted papers on which it will be necessary to work with in gouache—that is, more or less white mixed with the colors—several ways are still open to him. He may use but a little white in general, increasing the amount as he approaches the high lights, and in the very darkest shadows omitting it altogether; or he may mix a strong "dose" of white with all the colors, and paint much as if, in mosaic fashion, he were using oils; or he may begin in the first manner and finish in the latter. Isabey, whose principal merit was as a colorist, used but two kinds of papers—Whatman for landscapes and figures, and a blue-gray paper for interiors and marines. His palette was the same for both: ivory black, burnt Sienna, madder brown, brun rouge, raw Sienna, yellow ochre, Indian yellow, ultramarine, cobalt, vermilion, Naples yellow and white. Except for the Indian and Naples yellows, which may be replaced with advantage by cadmium and brilliant yellow, it is a very safe palette, and though Isabey's effects are rather decorative than true to nature, there is no reason why very natural color should not be obtained with it. It was his custom to draw his subject with the point of the brush dipped in a neutral tint composed of black and burnt Sienna. He gouached all his tints, and worked the modifying colors into them while they were wet. The modelling finished, certain details were heightened or strengthened by the use of more brilliant or darker touches. If some of the tints were too strong, they were softened by a glaze applied with water holding a small proportion of gum-arabic dissolved in it, and with a very soft brush. But even this glaze was not quite transparent; a little white was always mixed with it.

This process is an excellent one for indoor work. The beginner, however, must not expect to succeed with so little labor. He will do well to begin, like Isabey, with a careful pencil sketch defined at the end with a fine brush or a quill pen, dipped in neutral tint,

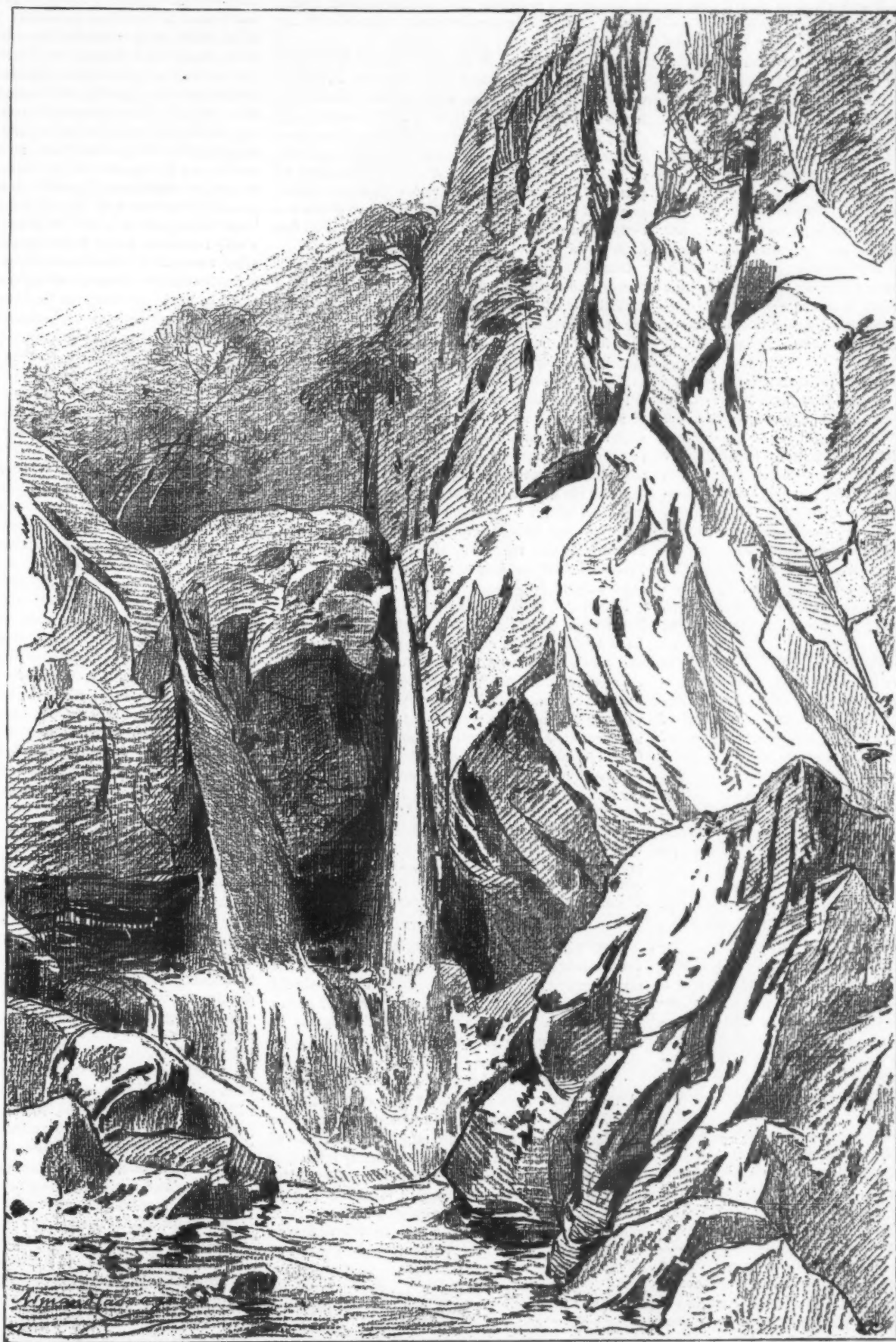
or, if he prefers, indelible Prout's brown (Turner used vermilion). He may go on, as above described, but, as he will doubtless fail to get every tint exactly right at first, he will have to go over his drawing probably more than once, and each time he must use more white in his tints in order to modify or cover what is beneath. He will thus end, if he perseveres, with opaque body color. This practice is to be strongly recommended even to those who are not naturally drawn to it, for it leads, in the only safe way, to breadth and firmness. Each time that one goes over a drawing with opaque color he will perceive details which can be sacrificed without great loss, and masses where at first he saw only separate objects. The process gives rise, at the same time, to a refinement of tone and a certain quality of color which the amateur, no matter how well endowed by nature, is not likely to gain otherwise.

Supposing that the student has, by indoor practice, sufficiently mastered his material to attempt a sketch from nature. We will now indicate some little mechanical aids which he will find very useful in working out-of-doors. Done up in one parcel with his block or mounted paper, the sketcher should carry a "mat"—the inner frame of pasteboard covered with torchon or gilt paper which goes next to the drawing when framed. This should be of the size intended for his drawing. Its use in the field is to frame in the landscape itself, and thus show him how it looks as a composition. He will discover that the general impression given by a landscape in nature often depends on parts so remote from one another that they cannot enter into the same picture. His mat will, in such cases, save him from the disappointment which would surely result if he were to paint such a landscape. It will also show him at once, and without the possibility of error, whether an upright or longitudinal disposition of the picture is best, and how much of foreground and of sky is desirable. Strings or fine wires may be attached, also, at right angles, which, by dividing up the subject, makes it easier to place its principal lines.

A still better plan is to use rubber straps, which may be shifted on the frame so as to coincide with any lines, or set of lines, of the subject. If you are sketching a street scene, for instance, a strap may be used to coincide with the perspective line of the roofs. Other straps will give the other lines, and thus the whole subject may be blocked out. The frame can then be placed upon the paper, and the sketcher, drawing his pencil along the straps, will have, without trouble, a correct rough sketch of his picture. Veteran artists often carry a foot rule in their pocket with which to "take angles" by opening it more or less; but the mat furnished with rubber straps is more convenient and more reliable.

What the mat does for the painter, in regard to form, the black mirror does in regard to color—that is, it simplifies the subject by greatly lowering the tones. The same end may be gained, to a certain extent, by merely half closing the eyes; but though this is sufficient for





A SERIES OF LANDSCAPE STUDIES FOR STUDENTS. BY A. CASSAGNE. — I. ROCKS AND CASCADE.

the practised painter, it is hardly so for the beginner, who always fails to see large masses and general tones, and expends himself on details and bits of color. A black mirror may be bought at artists' material stores. It is sometimes supplied with rings, so that it may be suspended to a stick, and can be consulted at any moment when the worker is in doubt about the form or value of any of his masses. But the student must be cautioned not to paint from it, instead of painting from nature. For the tones seen in it are not only simplified, but are also blackened, and the painter who copies what he sees in it will never get the coloring of nature.

FIGURE PAINTING.

III.—MODELLING (CONTINUED).



FIGURE does not exist by line alone, nor by expression, nor by color only. These qualities it must possess; but besides these, light must so play upon its surface that the human form, anatomically truthful, corporeal in volume, and suggesting a sense of life that is unmistakable, should stand revealed as the result of your patient study.

This desirable end is attained more directly perhaps through the element of modelling than by any other single factor in the whole course of your work upon the figure.

In giving this faithful interpretation of form, strive for the greatest simplicity. Ignore whatever will detract from a direct impression of the thing you would represent. Half close your eyes in looking at the model, and although you see it there in its rotundity, many unimportant details will have vanished, while sufficient remains to produce a forcible impression of the object. This is the effect you should seek for in your study. The dominant darks and lights will, with the essential half tones, give all that is necessary for the satisfactory modelling of the figure.

The broad and simple passage of light from point to point is of the greatest interest; for the calm and unexaggerated forms of muscle or of bone that are thus discovered play their part beautifully in the economy of the whole, and when rightly placed prove the fidelity of your observation and contribute that element of truth to your study which is always of value. This is the stage for serious work. Nothing slipshod will do; for to so model a figure that it becomes anatomically defective will be to convict yourself by recording an untruth. The normal position of muscles is not to be trifled with—they may be known of all men—while veracity of color may be only within the perception of the few.

If the proportions are just and the planes well established, it will be surprising how naturally the modelling will follow, and by what easy transition the variety of surface may be given. This, of course, after much experience has been gained through many failures and discouragements. The desire of the writer is to give hints of pitfalls and how best to steer clear of them. To successfully model a figure is no small achievement; for there is something beyond the mere corporeal attribute that modelling gives to the figure in painting. It bestows that sense of life which is, perhaps, its final purpose and completest triumph.

But we must not confine ourselves entirely to the undraped form when discussing this subject. The element of modelling is most important when clothes are in question, and it can be no excuse that because a costume is worn the responsibility of a correct construction becomes less. The figure beneath the dress should be as truthfully felt and indicated as are the bones and muscles in the nude. Clothes, like charity, may cover a multitude of (anatomical) sins, but only to the inexperienced. To the connoisseur, the artist, no laxity in this regard escapes criticism. For the way that form shows through this outer covering is as logical, as subject to normal and natural laws as that of the nude itself.

As dress becomes adapted to the character of the figure clothed, it will, according to the nature of the material, "half conceal and half reveal the form within." With heavy textures of cloth there will be less variety in the indications of the forms beneath, but the sense of bulk and substance will be given by certain broad passages of light and shade. Shoulder and elbow will be suggested, however slightly; while with garments of thinner material—silk, satin and lighter stuffs—the very modelling of the arm is seen, interrupted perhaps by fold or crease, but still given with sufficient emphasis to declare its general and almost its particular form.

To paint a figure thus clothed, the forms of light and shade as they fall on the material must be carefully noted. When familiar with the modelling beneath, this passage of light and shade on the outer garments will be instinctively looked for and represented with a sureness of touch that comes from acquaintance with the forms beneath.

The French painter Millet, with a sound knowledge of the human figure, showed great mastery in dealing with the coarse homespun which mainly clothed the forms he painted. The right touch at the shoulder, the elbow and the knee, with simple but significant lines between these salient points, gave a forcible suggestion of the uncouth and clumsy anatomy of the peasants he portrayed. These individuals would have been feebly presented had not the knowledge been there of the underlying forms, which enabled the painter to model this dress by the simplest means.

One often sees portraits where the head is fairly well painted and modelled, while the body, which should be as distinctly felt within the clothes, seems scarcely to exist as substance. There seems to be no sort of excuse for this, but with some painters the demand for modelling is only regarded where flesh is visible. But it is as urgently required in inanimate as in animate things.

In figure painting, whether draped or nude, this quality of modelling should always be the subject of earnest study. The broad effect of light as it falls upon garments of the coarsest texture becomes most interesting when those garments envelop the human form.

Millet has made such stuffs classical by the simplicity and vigor of his treatment, and he has achieved this mainly through his superb modelling. If, then, the pupil, in studying the nude, will strive for simplicity and breadth, he will be likely to use the same care in painting the figure draped.

Do not ever think that, because it is clothed, there is less reason for faithfulness of treatment. A form is faultily painted if the outside dress does not give strict and consistent account, in your study, of the general characteristics of the figure so clothed.

See to it, then, that the drapery you represent as enveloping the model before you is treated in its particular texture, the heavy stuffs as almost obliterating the form, the thin or diaphanous material as revealing by its modelling the construction almost of the form it covers.

FRANK FOWLER.

THERE is no infallibility in art nor in criticism. The man who is a bungler to-day may be a master next year, and vice versa. When Ruskin says that Tintoretto is always right, Ruskin is wrong himself. Neither Tintoretto nor any one else is always right.

THERE is a great deal to be seen in and about Paris—the museums, the palaces, churches, the two salons, the other picture exhibitions and the parks. But one should not go about it in a hurry. Whoever goes to Paris to study goes for at least a year, and, with diligence in sight-seeing, may do it leisurely.

"THE pen gives resolution to the hand and firmness to the execution," said Charlet, who was a master in drawing with the quill. "With the pen there is no searching for effect; one must attack the difficulties of the subject boldly. It cures one of timidity in making it necessary for him to dare; and, in many things, daring is indispensable, even though it results at first in bad work. One must have courage to succeed; for it often happens that he who would do too well does nothing well."



A FAMILY OF ITALIAN MODELS.

HINTS ON CHARCOAL DRAWING.

IN making charcoal studies from life two stumps are commonly used: one, of gray paper, to spread and unify the tones; the other, of chamois, to take out half lights and to assist in modelling the masses. The paper stump should be large; it is used flat as much as possible; it is never cleaned until work is over, for if cleaned it would take up the charcoal like the chamois. The point is used for modelling details. For spreading very large tints the stump is sometimes made with a broad end, but the round point wears less rapidly and is, in general, to be preferred. When worn too much for use, the stump may be trimmed with a razor and restored to a serviceable condition. If possible, each tint should be gone over but once with the stump, as repeated rubbings destroy the surface of the paper and produce a woolly texture on which it is impossible to obtain a crisp touch or a transparent tone. The stump in chamois or doeskin is used mostly at the point. Its principal use being to take up the charcoal and lighten the tints already laid, it must be cleaned often. This is done by rubbing it on a clean piece of paper, or on a portion of the pasteboard palette reserved for the purpose. The thumb and little finger may be very advantageously used as stumps. Many artists use no other, and there are few charcoal draughtsmen who do not sometimes have recourse to them. Besides those means, bread pith is indispensable for taking out perfectly clean lights. India-rubber becomes too quickly soiled; but bread pith cleans itself, since it crumbles away as it is used. The bread should be neither stale nor fresh, and should be worked by the fingers into the shape of a little cone. It is necessary to keep continually reworking it as the point of the cone breaks away.

The choice of paper is a matter of importance in charcoal drawing. It should be rather soft, but little sized, of a regular grain, and either white or of a grayish tint. For studies of detail, made with a hard, fine-grained charcoal, a paper nearly white, of a yellowish or bluish tone, according to the subject, suits best. Distances, light aerial effects, demand a rosy gray. Strongly tinted papers necessitate the use of Chinese white in the high lights, and are best reserved for studies in the lower half of the scale, figures, interiors, dark landscape effects into the coloration of which white does not enter. For general use a white or nearly white paper is to be preferred. It may be covered completely with a first light tone of charcoal, of which great advantage may be taken by blocking out on it the principal masses with the thumb or the paper stump. The darker tones will be put on over it, and with the bread pith the most sparkling lights can be taken out with a precision not to be matched by gouache. It is well to superpose three or four sheets of paper on the drawing-board. Those underneath give a certain elasticity, and conduce to lightness of touch. They are fixed to the board with drawing tacks.

In working from nature it is necessary to have some means for carrying one's drawing without the possibility of rubbing it. The following is recommended by M. Cassagne, from whose interesting work we have often quoted: "Take a drawing-board of white pine, and nail to its edges four strips of lath or moulding, rising a little above its surface. This makes a very shallow box, but sufficient to protect the drawing, which is tacked in the bottom of it. Another drawing-board which may carry, face down, another drawing will serve for cover, and the two may be held together by a couple of small leather straps."

When the subject is an architectural one and there are large surfaces of a complicated form, differing in tone from those next them, it is sometimes allowable to "save out" these surfaces, protecting them by an overlay of paper cut to the required shape. When the skyline of a building is clearly defined, or when shadows fall sharply on a white wall, there can be no objection to the means of securing the needed cleanness and distinctness of the separating line. If no such means be used, the stump or bread pith may overpass the limit of the tint and give a soiled or broken boundary to it.

The most intense blacks should be least reworked. If a touch is just a little too dark, do not touch the stump or the finger to it; a light breath will blow away enough charcoal to make a perceptible difference in the tint.

The fixative which is most used for charcoal drawings may be easily prepared, at so much less cost than it can be obtained from the shops, that it is well to give

the receipt. It is simply a weak solution of white gum-lac in rectified alcohol. Thirty grains of the gum, broken in bits the size of peas, suffice for a pint of alcohol. Let it dissolve for about two days and three nights, shaking the bottle in which it is as often as possible. When all the gum is dissolved and the preparation is yet absolutely liquid, it will be of a pale yellow and fit for use. It should, however, be filtered through a linen cloth, and should be kept in a securely corked bottle. To use it, take a large, flat bristle brush, and having wet it with the fixative, pass it rapidly over the *back* of the drawing until the fixative penetrates the paper; or, if the drawing cannot be conveniently turned face in (it would have to be on a stretcher), use an atomizer, which may be made of a piece of tin tube bent at a right angle, pierced with a small hole near the angle, and having one end flattened for a mouth-piece. The other end is passed through the cork of the fixative bottle, and as the fixative rises in the tube by capillary attraction, aided at first by a little suction, it is only necessary to blow through the mouth-piece to scatter it in a fine spray over the drawing. Atomizers such as are used for cologne-water and other perfumes will serve for a while; but, as the fixative is very apt to clog them, they give more trouble than the ruder sort just described. When an atomizer gets clogged it can be cleaned by passing a needle through it and washing it out with a little alcohol. One should not try to hasten the operation of fixing, for if too much fixative is applied at once, it will flow and carry the charcoal with it. Apply a light coat or spray, wait until it is perfectly dry, and apply more. The darkest parts cannot be perfectly fixed without losing their brilliancy, but it may be restored with a few touches of black crayon.

THE LAW OF COLOR.

COLOR is dominated by certain fixed laws, which can be readily explained and easily understood. In order that we may comprehend the colors as they appear to the eye in nature, scientists have taught us to analyze a ray of light by the use of a triangular prism of clear crystal. In this the sunbeam, caught and imprisoned, discloses to us six distinct rays, which are differently colored, and named, respectively, violet, blue, green, yellow, orange, red. There are, however, in all these only three primitive colors—that is to say, those which absolutely cannot be produced by combining any of the others; these are yellow, red and blue.

Violet, green and orange are known as composite colors, because we can produce them by combining, two by two, the three first mentioned, thus: the orange by mixing red and yellow, the green from yellow and blue, the violet from blue and red.

Between these primary colors are placed intermediate shades of infinite variety, by the means of which we are enabled to distinguish and identify all objects in creation.

That which gives one color to the green leaf and another to the red rose is the property which every object holds of reflecting certain rays of light, and absorbing all others. The sunflower and the daffodil are yellow because their petals reflect only the yellow rays; the brilliant pomegranate and gorgeous crimson cardinal blossom reflect only the red rays, and absorb the blue and yellow, while the white lily gains its absolute purity from the fact that, absorbing no ray, it reflects them all. Again, any object is black because, all rays being absorbed by it, none are reflected. Therefore it is that, though white and black are not recognized as colors, properly speaking, yet they stand at the head and foot of the great chromatic scale of nature, because black represents to us the total absence of color, while in white we have the product of all colors combined.

CORNELIUS KETEL, a native of Genoa, who visited England in 1573, and finally settled at Amsterdam, sought to make himself known by a method of painting entirely new. He discarded his brushes, and painted only with his fingers, beginning with his own portrait. The whim took; he repeated the practice, and, it is said, executed his works in this fantastic fashion with great beauty of color. As his success increased, so did his folly, and he undertook to paint with his feet. His pretended first attempt he made in public, on a picture of "Silence." That part of the public who, like Ketel, began to think that the more a painter was a mountebank the greater was his merit, were so indulgent as to applaud even his caprice.



STUDY OF AN ITALIAN PEASANT.

PRACTICAL HINTS IN OIL PAINTING.

THE following paragraphs are taken from our new edition of M. B. Smith's "Practical Hints for Beginners in Oil Painting." So long as the supply holds out, we will present a copy of the book free to new subscribers to THE ART AMATEUR, and to old subscribers who renew promptly:

CHROME YELLOW and orange chrome come in three shades; they are all bright, attractive colors, but not durable. They fade in a short time, but their brightness renders them irresistible to the beginner; as a consequence, many otherwise good pictures have been ruined by the use of these pigments, which will surely change, as time passes, from their bright, attractive tints to nearly coal black.

YELLOW OCHRE is invaluable to a painter; whenever a permanent light yellow for roadways or paths is wanted, or a bit of sandy beach, then the value of this color is seen. It blends with greens or with any color, and it is valuable in skies; mixed with white, it makes a lovely soft light tone. By using it you will discover its many other good points.

YELLOW LAKE is bright in tone. It is not permanent.

NAPLES YELLOW changes color, and is not to be relied on. For decorative work it is useful; it makes the finest line of any known paint, and, if permanent, would be a very useful color for straw and baskets.

LEMON YELLOW is called permanent. It gives beautiful light yellow tones, but it will not be found necessary to have it if you have cadmium No. 1, as they are similar.

ANTWERP BLUE is brighter than Prussian, but is not any more permanent. It changes in color and fades away, leaving only a dark spot of greenish black.

ULTRAMARINE BLUE is the very best blue made. Its effects are lasting, and its hue (when mixed with white) is more like the sky than any other known paint. It cannot be recommended too highly. It is the best blue for foliage—in fact, wherever a permanent blue is wanted this color stands pre-eminent.

PERMANENT BLUE is the best substitute for ultramarine there is in the market. It is permanent, but not quite so bright; it is much cheaper.

IVORY BLACK is a transparent color, and one that can be modified, if desired, by adding other colors to it. If the required depth is not secured with this color alone, add a little deep blue, or substitute lamp-black, which is peculiarly rich and soft in tone. Add a very little lake and blue to give depth.

BURNT UMBER is permanent; it is much used for trunks of trees and foregrounds.

A lighter brown can be made of it by adding yellow ochre and white; a reddish brown by mixing either burnt Sienna or light red with it.

RAW UMBER is a permanent color. There are many places where it gives the effect of softness, essentially very often to the making of a pleasing picture.

For foliage, mixed with permanent blue, it gives the dark tones, and mixed with white it makes a soft gray. It is very useful for the hair on animals, as it gives a very life-like, furry look.

BITUMEN is sometimes used to lay in a subject for the purpose of getting quick, strong effects of light and shade; but the color turns black in time, cracks, and is in every way unsafe. Lay in the picture, instead, with burnt Sienna and black, using turpentine for the first painting; keep the masses of light and shade distinct.

PAYNE'S GRAY is a reddish gray, and for purplish effects in distance it is very good; but permanency is not one of its virtues.

NEUTRAL TINT is bluer in tone than Payne's gray; mixed with white a good gray is obtained. The better way is to mix a gray when wanted. A blue gray can be made of blue, black and white, with rose madder added for a purplish tone, or light red for a reddish one.

FUGITIVE COLORS which can be used in temporary work with good effect are: crimson lake, chrome yellow, carmine, burnt carmine, scarlet lake, mauve, chrome green, orange chrome, rose carthame, geranium lake, gamboge, purple lake, Antwerp blue, Prussian blue, cerulean blue, indigo, asphaltum, Italian pink, brown pink, olive lake, deep chrome, verdigris.

To put expensive colors on articles or materials which may be destroyed in a few months' time or pass out of fashion quickly is the height of extravagance.

CANVAS.

The best material known for painting on, and one on which the work will last longer than on anything else. Canvas is easily dented, and care must be taken not to keep it where there is any danger of its being hit in any way.

Half-primed canvas has a thin general tint, favoring the tone of the picture to be painted on it.

To mount a thin canvas, already painted, on a stronger one, first oil the under side of the painted piece, to prevent the cracking of the paint; and then stretch the old canvas over the new by carefully tacking the edges all around the new wooden stretcher.

FLOWER PAINTING.

Flower painting is very fascinating to the beginner, for in flowers we find use for all the bright, beautiful colors which are used more sparingly in landscapes. The trouble with most students is that they attempt too much in the beginning. Try first single flowers, as a single rose or violet; double ones are much more difficult.

The best way is to paint flowers before the background is put in.

First draw in your outlines with chalk, for that can be quickly rubbed off and a mistake easily rectified. After the drawing is correct, go over the outlines with a lead pencil, then rub off all the chalk, as it works into the color and makes it gritty. You are now ready to begin painting. Suppose you are to paint a purple clematis: mix permanent blue and rose madder together, thin the mixture with turpentine and wash over the flower. When that is dry it will take only a few minutes to paint your flower; the washing over prepares the canvas, and also makes it more durable. Finish as you work. Use for the clematis, madder lake, ultramarine blue; in place of ultramarine you can use permanent if you choose. Mix these colors with white for the light parts, and deepen the dark parts by adding Vandyck brown warmed with burnt Sienna; for warming the light part, use a trifle of yellow ochre if needed, as that is always safe. The second painting will require only a little glazing, as with the first wash, and then, when you are painting the details, all that can be needed will be a shadow deepened a little with rose madder and blue. Wherever a pinker glow is wanted, a glaze with either rose madder or madder lake, thinned with a drop of oil, will give the effect desired. The better rule is always to have the background and flowers painted the same day, as the wet paint softens the edges of the latter, and makes harmony of effect. If the flowers are painted after the background is dry, they look as if pasted on. The background should repeat the colors of the flowers.

Begin the background for clematis with yellow ochre and madder lake and white at the top, adding black and zinnobor green as you work down, and at the darkest part using Vandyck brown and burnt Sienna. When they dry, glaze the very darkest parts with madder lake and asphaltum. The leaves can be painted with zinnobor green (medium) and white added for the light part, with a little light red to take off the cold green look and make it look richer. Where darker shading is needed, raw umber and blue form a greenish brown tint that is very useful; often a brighter touch of green is wanted. Cadmium No. 1 mixed with zinnobor (light) gives a beautiful effect.

Leaves should always be painted toward the centre, beginning at the outer edge. Never make a straight line from one end of the leaf to the other, but follow the shape of the leaf, which generally requires a curved stroke. The veins should be put in while the leaf is still wet; they then sink into the body color, and have the proper, natural look.

Flowers should have the petals worked toward the centre. To blend the colors together and give a rounded effect, pass the brush across the petal after the color is on, and the effect will be much better.

Branches should not be too long, but should have leaves or flowers brought over them to break the stiff effect. Look out for this, even when painting a short stem, for all these minor details either make or spoil a picture. A study of botany will best enable one to draw flowers correctly.

PURPLE FLOWERS may be painted with madder lake, ultramarine blue and white. This is the best purple, as it is permanent. You may shade down into a dark color by adding black and burnt Sienna.

YELLOW FLOWERS, if very light, may be painted with lemon yellow and white, shaded with yellow ochre and raw umber for the dark parts.

Cadmium is excellent for some yellow flowers, shaded down into raw umber and burnt Sienna.

WHITE FLOWERS are always shaded according to the color near them. If a white lily and red rose are painted together, the lily will reflect some of the rose color, and this can be used in the shading with terre verte and black; add rose madder to give a red effect, and in a short time you will see for yourself the soft harmony that creeps into a picture when this rule is adhered to: that white reflects all colors.

A perfectly plain black background would be uninteresting and decidedly inartistic used to relieve a group of white flowers painted in oil colors. Let us suppose the flowers be water-lilies—a soft gray green would be decidedly preferable, but a much more satisfactory effect could be given by representing the lilies floating on the surface of a dark, shady pool of water, with perhaps a little tone of sky showing above. Soft gray clouds, with here and there a touch of blue, would be effective.

I have given here only a few random notes on flower painting. The editor of THE ART AMATEUR has commissioned me to write a series of articles on the subject, the first of which appeared in the magazine in December, 1892. In these articles I hope to cover the ground very thoroughly.

RED FLOWERS, such as poppies, tulips, and scores of others, require the brightest colors we can produce. As yellow is the high light of red, cadmium added to vermilion gives the brightest red we can make. There are three shades of vermilion: Chinese, French and English. If one wishes to get only one tube, the English is the best, as it can be used anywhere; but in flower painting we have need of Chinese and French, as the colors are much brighter. In a red flower begin, for the very brightest part, with cadmium and vermilion (Chinese). Shade into English vermilion; from that into Vandyck brown and burnt Sienna mixed. When dry, glaze the darker parts with madder lake; if a deeper tone than that is wanted, use brown madder. For only temporary work, crimson lake can be used with Vandyck brown, as the effect is good; also, mixed with vermilion, it makes very useful colors, as both are opaque; but, as I have repeatedly remarked, crimson lake is not permanent, and for that reason it should be used with great judgment. The deep red of the Jacqueminot rose is usually got by mixing madder lake with vermilion, a very little white being added for the high lights. Employ raw umber, cobalt and madder lake for half tints and bone brown and carmine for shadows, with a little black added to the latter for the darkest shadows. In my series of articles in THE ART AMATEUR I shall give the palettes for all the flowers and fruits best known to painters.

PINK FLOWERS of a very pure tint should be painted with rose madder and white, and can be shaded according to the background. Terre verte, black and white form a pretty gray, which blends nicely with the rose madder and white.

BLUE FLOWERS, such as gentians, myrtles or bluebells, require ultramarine blue and white, with rose madder for pinkish tones. The very darkest shades are blue, black and rose madder; use the black very sparingly.

All of the colors given on this list are permanent:

Madder lake, rose madder, madder carmine, brown carmine, zinnobor green (light), zinnobor green (medium), zinnobor green (deep), viridian, vermilion, permanent blue, raw umber, burnt Sienna, yellow ochre, emerald green, raw Sienna, ultramarine yellow, cadmium No. 1 (light), cadmium No. 2 (medium), cadmium No. 3 (deep), cadmium No. 4 (orange), terre verte, ivory black, lemon yellow, jaune brilliant (light), jaune brilliant (deep), oxide of chromium.

PAINTING IN THE BROAD STYLE

In painting a picture in the broad style, artists use flat bristle brushes entirely, except for some of the smallest detail, when a fine sable is needed.

Put the paint on with a good body, and do not work colors together more than is absolutely necessary to get the desired effect. One of the beauties of this style is in the richness of the colors, which show to best advantage where not worked much or into each other.

Do not use the blender, as that gives a smooth surface never wanted in the broad style of painting.

Finish as nearly as possible at one sitting, touching here and there with high lights or darker tones if needed. The fewer strokes taken to make the effect the better.

PEN DRAWING FOR ILLUSTRATORS.—It is advisable for the beginner to have his silver prints made for him, although, after one becomes an expert, it will pay to procure a camera and make one's own prints. Almost any photo-engraving company will supply them, or you may procure the silvered paper from a house dealing in photographing materials. Be sure to indicate, in ordering, for what purpose you wish the paper, and state distinctly that it be plain and not albumen paper. After procuring your paper, be very careful not to expose it to the light. Give your photograph to a local photographer, and tell him to enlarge it for you, making an ordinary negative, and to print it upon your plain paper.

If you have a camera and wish to experiment in preparing your own paper, here is a receipt for it which is taken from Dr. Charles Ehmann's "Standard Formulae," published in the American Annual of Photography:

"Prepare the plain paper with

Ammonium chloride.....	60 to 80 grains
Sodium citrate.....	100 "
Sodium chloride.....	20 to 30 "
Gelatine.....	10 "
Distilled water.....	10 ounces
Or,	
Ammonium chloride.....	100 grains
Gelatine.....	10 "
Water.....	10 ounces.

The gelatine is first swelled in cold water and then dissolved in hot water, and the remaining components of the formula are added. The solution is filtered, and when still warm the paper is floated upon it for three minutes. The salted paper is sensitized upon a forty-five-grain silver bath."

It is rather a difficult matter to mount your silver print, and it may be well to pay a photographer to do it for you. Have it mounted upon a very strong piece of cardboard, about the thickness of a photograph mount. If this cannot be procured, and you have to use a thin piece, then paste a piece of any paper of equal thickness or density to the photograph upon the back of the same card immediately after the photograph has been affixed, which will prevent it from curling.

"**STIPPLE**" PAPER is similar in character to "lined" paper, except that its tint is effected by the paper being covered with a series of dots instead of lines, which print as a tint. This paper, is, however, more frequently used for crayon than pen work.

A stipple tint of any graduation may be applied to a drawing, and, moreover, to any part of a drawing by the assistance of a tooth-brush. The following directions should be followed for this kind of work: Cover the drawing with tracing paper and trace the objects to be protected; cut them out of the paper, and with pins secure the tracing over the parts to be protected, being careful to make the pin-holes where you may cover them with Chinese white or solid blacks; take an old tooth or nail-brush, and, by rubbing the blade of a penknife held perpendicularly against the bristles, spatter the background. Practice this on a separate sheet of paper before trying it upon a drawing.

Still another kind of "stipple" paper is plain white, with a surface very like charcoal paper, only it is more corrugated. Upon this one may draw an outline in ink and then put in the shadows with a lithographic crayon, the effect being that of a pen and pencil drawing combined. The drawing may be made solely in crayon. Lithographic crayon—a soft, greasy crayon—is used in preference to ordinary crayon, as it makes blacker markings. With this medium, indeed, a tint may be put on any drawing made upon very rough paper. Drawings are frequently made upon rough Whatman water-color paper with the pen, and the background or shadows are put in with lithographic crayon and spatter work.

The illustration on page 63 is an example of "lined" paper mentioned last month; the background of the central panel is the normal state of the paper, the darks are obtained by using lithographic crayon, and the lights are obtained by scratching away with great care the original lines of the paper with a penknife. Strong contrasts are thus obtained. **ERNEST KNAUFFT.**

CHINA PAINTING.

TALKS TO MY CLASS.

XI.—ROYAL WORCESTER AND GOUACHE COLORS.



THESE colors, with their raised gold and bronze combinations, produce the most elaborate and striking effects in the range of china decoration, but they have no place on articles for table service, except when used for tinted grounds or on some strictly ornamental piece.

Raised gold, ever liable to chip off, is entirely unsuitable for sets where knives and forks are used or where frequent washing is necessary, and at the Royal Worcester manufactory, where this style of decoration originated, it was never applied to articles designed for hard usage.

For vases, jardinières, wall plaques and panels, admitting of broad treatment, these colors, in the hands of a skilled decorator, can produce results marvellous in beauty; but in the hands of an inexperienced dabbler they produce only the coarsest and most shabby effect, seeming to vulgarize everything to which they have been applied.

For raised gold ornamentation other than outlines, try only simple designs at first. Graduated lines, such as grasses, may be successfully accomplished by a greater pressure on the brush in the beginning and slowly raising it till a hair line is reached toward the end. The work must dry gradually and thoroughly before it is placed in the kiln. If any parts chip off in firing, it was not properly dried or you may have applied the gold over an oily surface before the color was perfectly dry.

Where raised gold is used other than in outline, as for entire leaves and conventional designs, do not try to apply it all at once. Put in the rim or outline only for the first fire, then fill in for the second. Where it is desirable to raise the gold high, leave the first coat of paste until it is nearly dry, then add more. If the paste is too dry it will separate in firing and spoil the work. Practice only will enable you to acquire the necessary skill to make these raised effects a success. Unskillfully handled, the paste will be uneven in outline or will crack off when used, and your decoration will have a shabby appearance.

These matt colors are most pleasing, and can be used in a great variety of ways to give effect to decorations done with Lacroix colors. The soft ivory tints lend a charming contrast to the hard cold glaze of white porcelain and soften the effect of the design wonderfully. They may be used for the ground of a whole set for a table service, giving a soft, creamy tone, and the decoration may be painted in any desired color in monochrome and gold, or flowers of almost any hue may be chosen, or a complicated conventional design.

The delicate pinks and blues of these colors give exquisite velvety surfaces, and may be lightened and made more delicate by mixing them with white, just as tones in water-colors are varied. A vase, jardinière, tray or other large object may have exquisite effects produced upon it by this method, the dark tint being gradually lightened with white and padded until a cloudy appearance results, out of which the decoration seems to emerge. Beautiful effects may be obtained by sprinkling a pale blue green or pink ground with some tiny pattern in gold or silver, and then using a conventional or floral design. The decoration should be painted in the glaze colors, either Lacroix or Dresden. The former is preferable, except in the case of the black and the Dresden blue green.

The tools necessary to the work are similar to

those used for Lacroix or glazed colors. There should be a full supply of brushes, for it is inconvenient to stop work to wash brushes, as colors dry and much time and labor are lost. Tracers are needed for the gold, for relief paste and for tracing the design in Indian ink. The colors must be thoroughly rubbed with thick oil and lavender, and diluted with turpentine. They should be of a consistency to flow smoothly from the brush. A little turpentine can be added as needed. If the colors are too thick they will drag in working, and if too thin will not hide the glaze of the china, which is essential where matt colors are used. The high lights, as is not the case with glaze colors, must be painted as heavily as any part of the work. They are produced by adding white to the colors, and rubbing it in till thoroughly incorporated. Make each stroke of the brush a finished one. The shadow tints are only intended to deepen the local color, and must not be laid too heavily, as they will chip off in firing. The colors should not be worked over until the foundation tints are dry. There is less technique and finish than when glaze colors are used. While working you are decorating rather than painting, and your success depends entirely on knowing exactly what you want to do, and then doing it broadly and quickly without hesitancy. When your design is completed, it must be outlined with relief paste. To prepare the paste, take four parts of tar oil to one of fat oil; mix thoroughly; then add four parts of the powder for the paste, and rub until perfectly smooth; then add a little turpentine and rub again. The proper consistency can be determined by trial only. It should follow the brush in an unbroken line like a small wire; if rough and uneven it is too thick, and needs more turpentine. If it separates and spreads it is too thin. Spread it on a tile, and wait for the turpentine to evaporate.

The tracer with which this is laid should be the finest, and even in that case it may be necessary to cut out a part of the hairs. Apply the paste with sweeping strokes to the end. It is difficult to join or patch the line evenly.

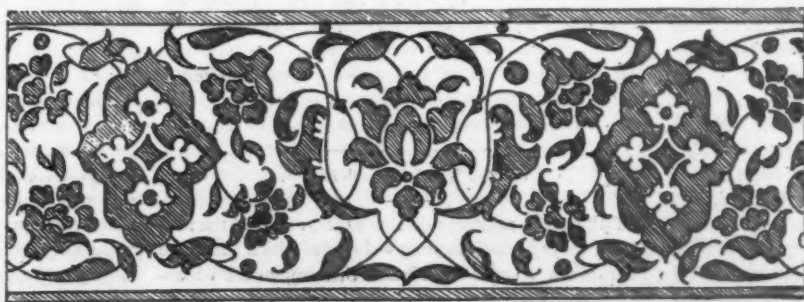
The colors should be thoroughly dry before the paste is applied over them. At this stage the work is ready for the first fire, which must be rose-color heat. The gold work of Royal Worcester decoration is chiefly confined to this outlining, while the Doulton style affects more raised figures in gold. For this, the paste must be lifted on the point of the brush and placed where wanted. Do not attempt to raise too high at first; when partially dry a second layer can be added.

This work should be allowed time to dry thoroughly before going to the kiln. One of the special features of Royal Worcester, and even more so of the Doulton decorations, is cloudings of gold interspersed among the colored parts. This is easily accomplished with practice, but requires a supple wrist movement. Take a one-quill fitch stippler for smaller places, and the deer-foot for larger; dip the stippler in the gold, which should be rather drier than for ordinary gilding, and holding the arm firmly, resting on the elbow, and with the stippler held firmly and perpendicularly between the thumb and fingers, dab the gold on to the places desired, working lighter toward the edges to give the delicate feathery effect.

The ground tint for these designs is the cream or ivory vellum, which gives the soft matt effect, a distinguishing feature of the Royal Worcester manufactory. These, with the pink and some other of the lighter shades, form exquisite ground tints for Lacroix decorations. By mixing white with these shades, a soft matt effect in various tones of extreme delicacy can be obtained, giving great beauty to a table service, while the decoration can be carried out in any harmonious design in glaze colors. If a conventional design is used, it will add much to the richness to outline it with gold.

GROUND LAYING.—The first and most essential requisite in ground laying is to secure absolute immunity from dust. If a particle is floating anywhere in the room you may be certain the paint will attract it, and that, once settled upon the piece, it will gather all the particles of paint about it, to fire in an unsightly blot upon your work.

See that the china is scrupulously clean and drop upon it a little fat oil—one drop is sufficient for a small piece; then wipe off with a clean



cloth moistened with turpentine, leaving only the faintest film on the china. It is better to do this a half hour before you begin your work. You now have a surface on which you can draw or trace with the greatest facility. Having placed your design on the china, outline it carefully with a No. 1 tracer and Indian ink. See that your drawing is exact, as it will give you great trouble to alter it subsequently.

Be sure that you have sufficient tint to cover the pieces all at one tinting, as it is not easy to match it. If it is the Royal Worcester ground, take four parts of ivory vellum and the same for any of the other shades; add three parts of tinting oil. Rub to a smooth paste; then add turpentine, until it flows smoothly from the brush without spreading. If it dries too rapidly, then use the best quality of lavender oil. See that the brush is cleaned in turpentine; then dip in fat oil and pass back and forth on the palette until in good working condition. Use a large flat grounding brush, and cover quickly with broad, even strokes every part of the china. Always have at hand a number of dabbers, carefully made of cotton covered with old silk, and dab quickly and evenly the whole piece, discarding each dabber as it becomes moistened with color. Use a deer-foot stippler, which should be clean for corners and places on handles not reached by the dabber. Wet the palm of the hand with alcohol, and pass the stippler back and forth over it until the alcohol has dried before stippling with it, to prevent it taking up the color. Do not blend too much or too heavily, for this is detrimental to the soft, opaque effect desired.

If your tinting is not a success, do not attempt to patch it—you only increase the difficulty. Remove the color at once, which is quickly done with alcohol, and try again. There are conditions of the atmosphere that baffle the skill of experienced painters. Do not attempt tinting on damp days unless you wish to exercise your patience and gain practice.

After your ground is laid, keep it free from dust while it is hardening; use no heat to dry it. After it is dry, cover the design with tar paste or any of the ceramic erasers. Use a small brush, and take great care not to go over the outline of Indian ink, which should be distinctly seen through the tint. After a few moments, wipe off the paste with small wads of cotton-batting.

It is safer to remove the color next to the outline with a steel eraser.

When the ground is thoroughly dried, delicate designs can be traced upon it with hard or unfluxed gold by adding a little fat oil. Dotted and diapered designs often add greatly to the richness of a background, and the veining of leaves with gold has the same effect. Before a design is outlined with relief paste for raised gold the work must be thoroughly dry. Do not do this hurriedly.

It is safer to fire the ground before decorating, there is so much risk of its getting defaced.

Before the second firing, blend and stipple the ground tint again, if necessary, and retouch such parts of the decoration as need strengthening. Cover the paste thoroughly with gold, unless it needs patching, which must be done and the work refired before the gold is applied. If the gold already fired does not present a solid matt surface, add another coat.

All matt colors excepting coral require rose-color heat. Should they come from the kiln with a smoked appearance, return them and give a stronger fire, when they will come out pure in tone. Coral, a beautiful but fleeting color, can stand but one fire. Therefore, when gold is used it must be put on before the coral is fired. This can be done by mixing it with very little fat oil, and using unfluxed gold.

BRONZES.

My talk would not be complete without a reference to the bronzes which are so much used to complement and enhance the beauty of Royal Worcester and gouache colors. These must be thoroughly ground on a glass slab with a muller; both must be thoroughly clean from any substance previously used on them, and this may be removed with sapollo after the grinding is done.

Bronzes must be applied thicker than gold. They present a dull appearance on coming from the kiln, and need to be rubbed with a glass brush. A second firing improves them. Bronzes are seldom rich enough in flux, and should have gold flux or fluxed gold added. Of course, the addition of the gold makes a change in tone, according to the quantity used. The green bronze, say No. 9 of Hancock's, has an exceedingly rich effect combined with gold on handles; the plainer parts of the

piece decorated being painted with bronze, and the raised portions made of gold. This color also is an excellent one for serpents, dragons and similar creatures, and the introduction of ruby jewels for the eyes will be found very effective. The red bronzes are equally desirable for certain effects, and for these Hancock's 21 is reliable, and can be greatly diversified in tone by the addition of gold. Matt colors can be mixed with Lacroix, which gives a soft, semi-glazed appearance, adding variety in decoration and giving durability to pieces that are intended for table service. The bronze colors are semi-glazed, and resemble those used for the Doulton decorations. They all mix with matt colors, and enrich their effects.

Matt Paris blue, matt bronze green and bronze green No. 1 are all beautiful grounding colors for raised gold decorations alone, without the aid of other colors. These must not be confounded with the metal bronzes mentioned above, though similar in appearance.

Let me repeat that for ornamental pieces and broad designs there is nothing in the whole category of china decoration that gives such rich and elegant results, but beware how you dabble in these matt colors before you have acquired the mastery over your brushes, have learned to blend your tints properly, and to draw and model correctly on plain white china.

ELIZABETH HALSEY HAINES.

CAUSES OF DEFECTS SEEN AFTER FIRING.

ONE of the greatest surprises and trials of the amateur in china painting is caused by the change that colors undergo in firing.

First, there is the change in the primitive tone, which is produced by the nature of the color itself; the natural or normal change, which should take place in such colors as the violets, carmines and purples, which, when properly fired, acquire brilliancy, while the other colors, on the contrary, diminish in intensity of tone, and are weakened by the same fire. Secondly, there is the deterioration of colors from accidental causes; owing to this, often the result of hours of patient labor is destroyed. I give you, therefore, the result of much practical experience, which is confirmed by one of the most eminent of French authorities in ceramics, Ris-Paquot, in advice given to his pupils.

Too great heat renders the carmines purple; too little, a dirty yellow. In the former case there is no help; in the latter, return the piece to the kiln and see that it is fired up to rose heat. Too much or too little heat renders the purples violet. There is no remedy after the work is fired.

Too much lead in the glaze of the china causes certain colors to deteriorate. The enamel of such pieces almost always has a vitreous aspect, yellow and very transparent, and often is full of minute cracks.

The mixture of two colors of a different base often gives a muddy effect difficult to remedy.

The employment of too much medium dilutes the coloring material and diminishes its power when fired.

When colors are applied too thick or are mixed with too much thick oil of turpentine, they craze in the kiln. An excess of thick oil shows itself by a brilliant and varnished appearance of the painting when dry and before the firing.

After your work comes from the kiln you may discover white specks of china showing through the color. This is because grains of dust were allowed to settle in the color while you worked. Each speck must be touched up with the point of the brush and the work must be returned to the kiln.

The use of too much medium in the second painting or retouching dilutes the color underneath and destroys the work.

Do not pass the brush or stippler frequently over the same place; the tint will be altered and destroyed.

Colors put on thickly will scale in firing. Do not mix many colors together, but try to get the desired tone by the employment of one or two colors.

A painting executed in the best manner presents, when dry, a matt and dull appearance, free from brilliant spots or too great depth of color. E. H. H.

SOME USEFUL HINTS.

THE sooner amateurs disabuse their minds of the idea that if they only had some new shade of which they have heard their success in mineral painting would be assured, the more certain will be their progress. After

they have possessed themselves of a palette of standard colors, experience should teach them how to find all tints necessary to their work. In mineral painting, as in oil or water-colors, the most successful artists have the simplest palettes.

THE reason why figures done in sepia often have no glaze and fire out is because there is not sufficient flux in the color. Sepia loses always in firing, needing retouching in all the deeper shades. A very little brown 108 or a touch of Dresden finishing brown can be added to sepia with good effect, and helps to hold the color.

WE have to answer once more the oft-recurring question from beginners, "How are the designs in The Art Amateur to be transferred to the china?" The design must be traced very carefully with a very dark lead-pencil. Put a few drops of turpentine on the plate and rub it all over with a rag, so that there is only a slight film of the turpentine over the plate. Then place the tracing so that the pencil marks shall be next the plate and rub gently with any rounded surface, such as the handle of a key or a knife. When the paper is lifted off, the design is found traced on the china. This is a quick method of working, and only requires care in placing the drawing. Then paint with a fine brush, following the outline with the greatest care.

ALTHOUGH yellows scale up to browns, the latter should never be used alone for shadows on yellow flowers unless mixed with green, and then it is safer for the beginner to rely on brown green No. 6, where a warm shadow is desired. But for draperies with a rich old gold depth of tone, yellow brown deepened with sepia, of the Dresden colors, and ochre and chestnut brown, of the Lacroix, give a rare effect, especially where they come in contrast with deep blues, as in the scarf and mantle of Carlo Dolci's well-known "Mater Dolorosa."

If beginners could realize what exquisite effects in figures have been produced by the artists of Meissen and Sevres with sepia, they would confine their efforts to that color until they had in some measure mastered the art of modelling a figure correctly on porcelain, and not give us so many wretched abortions of pudgy or flabby cherubs with distorted anatomy and parboiled flesh tints. It should be remembered that sepia needs refluxing about one fourth, and loses in firing. For the darker tones, it may be strengthened with Vandyck brown or bitumen, in the Lacroix colors, or with finishing brown, lightened to the required tint with yellow brown, in the Dresden colors.

ONE should have a porcelain cup palette even where tube colors are used exclusively. They have a most trying way of hardening and not coming out when squeezed, and thus with additional pressure bursting out in many times the quantity of paint to be used, and which must be wasted. It can be removed to a cup palette, and with a drop or two of thick oil placed on it keeps perfectly until wanted. If it thickens, add a drop or two of thick oil, and stir with a bone crochet needle or any similar instrument—not of steel. Sometimes, if very thick, it is well to add a drop of lavender oil. When a tube is very unyielding, cut open the other end and rub the paint well with thick oil on the palette. It may be better to grind with the muller; then dip it up with a bone knife and put in the palette. This palette should always have a cover either of porcelain or be in a tin case, as sold by Lacroix, in Paris.

SEE that the turpentine you use in painting is perfectly clean; otherwise you will find that your delicate tints will be seriously affected. If you leave any part of your painting to be "patched up" at another time, you will be pretty sure to regret it.

A china plate or a tile does not make a very good palette; the colors cannot be mixed so well as on a palette of the regulation shape.

The following palette of Lacroix's dry colors for beginners is recommended by Mrs. Florence Lewis, an experienced china painter: Rouge orangé, violet de fer, noir d'ivoire, bleu riche, carmine No. 2, pourpre riche, gris perle, jaune orangé, ocre, brun No. 4, vert chrome riche, vert brun, vert noir, white enamel (English). For more advanced pupils the following supplementary list is given: Jaune à mêler, rouge chair No. 1, vert bleu riche, carmin No. 3, brun No. 3, Evans's brown.

GLASS PAINTING.

I.—PAINTING AND STAINING.

THE purpose of this and the succeeding lessons is to enable any one to paint and stain glass and to fire it, and, as far as possible, materials already known to painters on china will be named. In painting on glass, as on china, the greatest neatness is requisite, and the colors and work must be kept free from dust. A low seat, placed so that it will front the light, is desirable.

Let us take a table tumbler for our first lesson, and proceed to decorate it with a design of ferns. Make a soft, loose cushion of wadding and cover it with a pale material free from fluff. Upon this rest the tumbler, and having polished it with alcohol, avoid fingering it. When you are called away or when the article is ready for the kiln, shut it up where neither light, air nor thoughtless touch can harm it.

Lay out in readiness a supply of tracing brown, transparent green enamel and bright liquid gold (lustre). When these colors are ordered, it should be stated distinctly that they are to be used for "painting on glass," because their fluxes differ from those used in the decoration of china.

Other necessary materials are a ground glass slab, with a small glass muller, a palette knife, two outlining brushes, called "tracers" (No. 1), one for gold alone and one for color, a banding wheel, a "side liner No. 2," or, as its present name, "sifflet," implies, a brush made for rapid "banding" or "lining" of edges, a pointed shader No. 3, a square shader No. 3, a small quantity of spirits of tar or turpentine and of fat oil of turpentine, alcohol for cleaning purposes, glass flux and a generous supply of soft white rags free from fluff.

The special attribute of glass, transparency, must be remembered, for since every portion of the surface is visible, less ornament is required than ordinarily is applied to china. The upper and lower diameters of a tumbler, three times repeated, give the upper and lower lengths of surface to be decorated. The effect of your design, as a whole, can be ascertained before you have decided to adopt it by stretching on the semi-transparent tracing paper called "Vegetal," and bending the same into a hollow cylinder. It is obvious that the leading lines of a "repeat" design appear reversed upon the opposite side, and therefore that more uniformity and delicacy is required than in designs for opaque bodies.

A pattern of ferns in gold only may be varied in many ways. The fronds may be represented as springing from the base, or drooping from the upper edge, or forming a conventional border, the body of the tumbler being left plain. Again, the pattern may be treated in the brown and green suggested, with a band of gold upon the upper edge, or in the graded tints to be described later.

After a design is carefully prepared on papier vegetal, the amateur whose knowledge of drawing is limited may attach the paper to the inner surface of the tumbler by means of tiny bits of modeller's wax, flattened and warmed between the finger and thumb.

To prepare the tracing brown for use, as for the hair lines of the maiden-hair fern, grind thoroughly and once for all your full supply of color, mixed with a little water. This can be dried readily in an oven and

returned to its vial, leaving your tint free from the possibility of accidents arising from undue grittiness.

Next, upon an extra tumbler, sacrificed for the purpose (for the composition of glass varies so much that testing is an absolute necessity), make strokes of varied thickness, that you may ascertain the exact effect of firing upon this particular quality of glass. Just before it is used the powder must be moistened with spirits of tar or turpentine, and the least possible quantity of fat oil of turpentine added. Practise long and short strokes, using tracer No. 1. Take care to keep the brush flexible and full of color and to hold it at about an angle of 75°. The color should feel a little tacky. Some decorators prefer sugar and water or molasses and water for this purpose.

Tracing brown needs to be solidly laid on, and re-

Over-firing dims the gold and flattens the enamels. Some modelling with the flat and pointed tracers will be necessary in laying on the transparent enamel, and attention must be given to the tendency of the enamel to withdraw from its allotted edges.

Make various tests, using color of different degrees of thickness; number each and keep by you a note-book in which a clear statement is kept of your intention, numbered to correspond with the result after firing. Do not consider this making of tests lost time, for it is the foundation of success.

It is of the greatest importance, in the laying of gold lustre on glass, to attain regularity of thickness. Note after firing how your test color, painted too thinly, has faded to a dirty purple stain, and where applied too thickly has widened and grown dim. Should your gold thicken while in use, dilute it with a very little of the medium supplied by your color dealer for the purpose.

When banding the upper edge of your test tumbler, centre it perfectly upon the banding wheel, allowing the arm to rest for support upon the left front corner of the table, and level with it. Set the wheel on a lower plane in front of you, in order that the color may descend from the "side liner," held lightly between the stationary fingers of the right hand, while the left hand gives the revolving fillip.

In preparing the side liner for immediate use, take pains to flatten it by gently pressing first one side and then the other upon a slab of smooth glass kept for the purpose. The object in doing this is to accentuate the V shape, the extreme point of which must rest, cut edge underneath, upon the inner edge of your revolving tumbler.

Your test, well dried, is now ready to be fired. Prepare a bed of whiting that previously has been heated to excess (beyond "rose heat") and allowed to cool, then carefully pulverized anew through a fine sieve. This bed, well pressed down, and smoothed by drawing a straight-edge swiftly across it, and warmed, is ready to receive a last, thin coat of whiting, to be dredged lightly and evenly through the sieve. Upon this prepared surface place the glass to be fired; let the heating be slow and steady, the cooling still more so. The degree of heat necessary and what to avoid has been stated already. S. E. LE PRINCE.

In china painting, shadows should not be mixed into lights on your palette. Take a little of the light or pure color and mix it with the color intended for shadows.

Economy in the use of material is not to be commended. Your color will not go on smoothly and shade well, but will appear dry and streaked. Each color should be kept in a clear space by itself. Try not to mix your colors promiscuously all over your palette.

To extract color from a tube in the best way, press only on the bottom edge.

In choosing brushes, discard those that have rounding corners. Minute spaces cannot be filled with them, nor sharp and delicate lines drawn.

Draw your design on the china without the use of tracing paper, unless your pattern is an intricate one; your design will have more freedom and grace. In following the outlines with color, mix the newest, thinnest turpentine you can procure with the color. The effect of oil is to spread the color and to make the lines thinner in tone and thicker in width.



"A PASTORAL WITHOUT WORDS." BY HOWARD PYLE.

FROM "OUR AMERICAN ILLUSTRATORS," BY COURTESY OF MESSRS. CHARLES SCRIBNER'S SONS.

quires the greatest heat that can be obtained without destroying the form of an object not absolutely flat, like a pane of glass. Extreme heat, above that of "rose," would curl and wilt the sides of your tumbler, while the presence of sulphur or other noxious gases may destroy the brilliance of the glass and sometimes cloud it with a white veil.

If your kiln can be fired readily, or cost is immaterial, it will be wise to "fix" your stretch of leading lines by firing before proceeding further; or, if but one firing is desired, to add a tiny pinch of glass flux to your color to ensure at least some glaze. The addition of this flux, however, will tend to thin your color and leave it streaky in places.

When the lustre gold and enamels suggested are used, the risks in firing lie rather in an opposite direction, less heat being required than for tracing browns.

"OUR AMERICAN ILLUSTRATORS."



WANT that has been felt for some years is supplied by Mr. Frank Hopkinson Smith in the very handsome publication bearing the above title, which has been brought out by Messrs. Charles Scribner's Sons. The excellent work that is often done in magazine and book illustrations is, owing to the exigencies of steam-press printing, seldom properly reproduced. Besides, many of our best illustrators prefer to use color, and to work on a much larger scale than the size of the page to which they are to be confined will permit. There was, therefore, plenty of room for the work on "Our American Illustrators," which Mr. Smith, who is himself about equally well known as author and as illustrator, has just given us.

In his modest preface, Mr. Smith says that one object of his work has been to convey some notion of "the atmosphere surrounding the art life of New York." This is really the chief function of the text that he has supplied to his portfolio of illustrations. The work is in five parts. In the first he takes us to a meeting of the Century Club, in its new marble and terracotta palace in Forty-third Street. It is exhibition night, and two streams of artists, scientists and business men set out from the art gallery toward the inner penetralia of the Club. One of these tends toward the library; the other, into which Mr. Smith is drawn by a faint, distant odor of tobacco and hot Scotch, rolls on its way to the smoking-room. We follow, and at once find ourselves in that artistic atmosphere of which he speaks—an atmosphere "pungent with the flavor of many cigars," and kept fragrant by lemon and whiskey. Here, among jugs and decanters, mugs of beer and broken crackers, we take our seats at a small, double-decked table, with a call-bell and matches, and listen to a conversation on "processes."

It is a very interesting though somewhat profane conversation. One artist "confounds" the camera, which takes all of the crispness out of his high lights and blurs all his darks. It is necessary, he finds, to burnish down the darks and cut out the light lights with a graver, which destroys the harmonious tone of his composition. It is evident that he is talking of photo-engraving from a wash or gouache drawing. Another explains that it is the fault not of the camera, but of the Meissenbach (like-wise known, we may add, as the "half-tone") process. It breaks up the photographic image, so that it may be printed as an assemblage of small dots in relief, with, of course, a great loss of distinctness and of modelling. The photogravure and the gelatine processes are impracticable on the steam press, "and, really," this speaker concludes, "we draughtsmen get the best results when we draw in pen and ink." Still another speaker complains of the lack of sharpness even in process reproductions of pen-and-ink drawings, as compared with masterly work in wood-engraving. Then, in a highly

altruistic way, he prefers that his work should be interpreted by another sympathetic mind, rather than be reproduced with mere mechanical fidelity. And so the discussion goes on, and a special point is made of Mr. Abbey's ineffective search for process or engraver to reproduce *his* work satisfactorily.

In Part II. we proceed, at night, through a dark alley, with an entrance under a broken-down stoop, to a rear



FRANK HOPKINSON SMITH.

FROM "OUR AMERICAN ILLUSTRATORS" (CHARLES SCRIBNER'S SONS).

building in Tenth Street, opposite the Studio Building. It is here that the Tile Club, to which one of our author's former books is devoted, held forth. The club is no longer in existence, if it can be said to have ever existed, for it had no rules, no organization and no charter. Its members had, however, a common object, or rather two. Ostensibly their object was to decorate tiles; in reality to absorb all sorts of good things, eatable, drinkable and smokable. Its way of life was communism reduced to practice. Every one was at liberty to work as much as he pleased, and those who did not please to work lived off the rest. Never-

If the Tile Club is of the past, "Oscar's" is a living fact, and the beer still flows there, but not for nothing. At Oscar's the talk is of Vedder and his illustrations to Omar Khayyam, and of Dana Gibson and his groups of fashionables, and of F. S. Church and his lovely visions of American womanhood, and of "zwei lager," Welsh rarebit and the nude. But all is not Bohemian—not even all the beer—in the art life of New York.

In Part IV. we are introduced to a certain cosey divan, where the visitor is always made to feel himself at home, in the best sense of the term. Here, seated on cushions or in easy-chairs, we admire Mr. Blum's Japanese babies and Mr. Pennell's pen-and-inked cuffs, and we listen to a patriot who denounces globe-trotting, and expatiates upon Winslow Homer and American history. Pretty well sobered up by this, we are rather inclined to resent being dragged off to an Academy exhibition in Part V. It comes like an unwelcome dash of cold water at the end of this hilarious production. But, even at the Academy, Mr. Smith finds inspiration. It is an exhibition of works in black and white, and there are Kemble's "On with the Dance," Cox's "Lilith," Herbert Denman's "Way Station," which we reproduce, and other fine things to admire.

And this brings us to the illustrations that Mr. Smith has selected to fill his portfolio. They are in many varieties of "process" work, wood-engraving, both from artists' drawings and from nature, and chromolithography after water-colors. It is, therefore, likely to give a decisive impulse to the new movement in book illustration, which calls for variety and, above all, for color. Mr. Edwin Abbey's very pretty water-color, "Two Sisters," seated at a piano by a low window filled with geraniums, has, in the reproduction, somewhat the look of an oil painting. But we have already remarked that Abbey's work is hard to render. Mr. Reinhart's "Spanish Barber;" Mr. Remington's "Russian Cossack;" Mr. Smedley's workmen at the Chicago Exposition taking their luncheon "At Noontime;" Mr. Blum's pretty "Musmee," in gray kimono and dove-colored sash, and Mr. Metcalf's "Sketch" of a girl in yellow, are all very good, and several have the look of actual water-colors. The black and white illustrations, which are the most numerous, are likely to give many a

hint to young illustrators, who cannot form, from the reductions in books and magazines, any adequate idea of the drawings of the foremost men of the day. Here they may see reproduced on a more liberal scale, and with every advantage of fine paper and careful printing, examples of pen-and-ink work by such artists as Frost, Gibson, Sterner and Bacher; of etching by F. S. Church; of wash drawings reproduced in half tone by Abbey, Low and Vedder; of wood-engraving by Kingsley; of photogravure and heliotype after Frost and Zogbaum. Through the courtesy of the publishers, we



"IN THE STUDIO." ENGRAVED FROM THE DRAWING OF C. D. GIBSON.

FROM "OUR AMERICAN ILLUSTRATORS" (CHARLES SCRIBNER'S SONS).

theless, the club continued to flourish for years. Mr. Smith recalls one of its glorious nights. It is devoted to Frost and other caricaturists, and to Muybridge, the discoverer of the immovable horse, and the talk winds itself up in the small hours over beefsteak and beer.

reproduce from the book a few of the illustrations of the work—the expressive likeness of the author which heads his preface; the wood-cut after Mr. Pyle, "A Pastoral without Words;" and the wood-cuts, "In the Studio" and "At a Way-Station—The Postmaster's Assistant."

KRUSEMAN VAN ELTEN.

THERE have reached us from the West several requests for information concerning Mr. Kruseman Van Elten, the painter of "The Old Mill," which constituted one of our large color supplements last month. We gladly take this opportunity to pay our respects to this veteran artist and to acknowledge his courtesy in lending us for reproduction the painting which has given our readers so much pleasure. Mr. Van Elten was born in Alkman, Holland, in 1829. His works have been so highly appreciated in Europe that he has been made Chevalier of the Order of the Lion of the United Kingdom of the Netherlands, and member of the Royal Belgian Water-Color Society and of the academies of Rotterdam and of Amsterdam. He is a member of the National Academy of New York and of the American Society of Painters in Water-Colors. He studied drawing and painting at first in the school of his native town, and afterward under the Dutch painter Lieste, at Haarlem. He has been a great traveller, and his sketching trips have made him familiar with all parts of central and western Europe, and with many parts of this country; but of late years the pastoral scenery of New York and New Jersey has principally exercised his talent.

Though he has restricted himself to no narrow class of subjects, he seems to have a particular liking for quiet lowland scenery, and to be peculiarly happy in transmitting its characteristic effects to canvas. He loves to find himself by some smooth stream among willows, with a view of the farther bank; or in some green meadow, with an orchard in the middle distance and a range of blue hills in the background. We have few more conscientious students of foreground detail, which he generally treats like the masters of the early part of the century, studying carefully the forms of all such objects as tree-stumps, detached rocks, clumps of dock or other large-leaved weeds—everything, in short, that may give character to a foreground, or may, at a pinch, be introduced to break its monotony, to carry out a line in composition or afford a passage of vigorous color which may throw back into their proper place the more broken and fainter lines of the distance. It is thus in "The Old Mill" that he has utilized the remains of the broken-down fence to the left of the composition. Remove it, and the whole picture becomes at once tamer and less interesting. Mr. Van Elten's sketch-books are full of such "bits," very accurately drawn, and he introduces them freely in his pictures. Whether they are to be so used or not, we cannot too highly commend to amateurs the practice of making such studies, which often turn out to have considerable artistic value in themselves.

Among the many pictures contributed by Mr. Van Elten to our National Academy exhibitions we may name a few. Esopus Creek, a picturesque stream which runs into the Hudson, has furnished him with some of his best subjects. "A Summer Morning, Esopus Creek," was exhibited in 1867. "A Passing Shower, near Pittsfield, Mass.," is one of a class of pictures in which he excels, as he has given much attention to atmospheric effects. It was shown at the National Academy exhibition in 1877. But his pictures are much more often flooded with steady sunshine, as in the "Summer Day, Winockie River, N. J.," which he exhibited in 1878.

Of his paintings of European scenery we may mention his "Morning in the Harz Mountains," exhibited in 1871; his "Druidical Remains, Holland," in 1869; and his "Sunday Morning in Holland" (a water-color), in 1871.

He practises very extensively in water-colors, using transparent washes freely, but always securing firm drawing. His "Meadows near Farmington," 1875; "Landscape near Torresdale, Pa.," 1878; his "Morning near Gloucester, Mass.," show his strongly individual talent to best advantage. He is fond of introducing figures, barn-yard animals and accessories in his landscapes, and has made a particular study of ducks and other fowls and cattle. His "Early Morning in the Woods" is owned by the Queen of Holland. To the



"AT A WAY-STATION." BY HERBERT DENMAN. ENGRAVED BY E. CLEMENT.

FROM "OUR AMERICAN ILLUSTRATORS" (BY COURTESY OF MESSRS. CHARLES SCRIBNER'S SONS).

Centennial Exhibition of 1876 he sent three works in oils—"Clearing Off, Adirondacks," "The Grove in the Heath," and "Russell's Falls, Adirondacks," and one in water-colors, "Autumn in the White Mountains."

Though at the present day Mr. Van Elten may be said to be quite in the movement, that is only because he was, at the start, a bold innovator. Indeed, he may be said to have long anticipated the vigor of coloring and truth of effect which are now insisted on. His constant practice of study out-of-doors has made him familiar with every aspect of nature, and has given him works a quiet power which is all their own.

THE simple privilege of doing art work is in itself the artist's sufficient reward, his only real misfortune being whatever interrupts his studies.—*Hamerton*.

OIL PAINTING ON DELICATE FABRICS.

II.—STRETCHING AND PAINTING A MOUNTED FAN.

A FAN, to be painted properly, should be opened to its fullest extent on a piece of cardboard large enough to leave a margin of an inch all round the edge. The fan should be stitched with silk thread at the top of each seam, and a thumb-nail inserted to press down the corresponding line to flatten the material as much as possible. Over the handle, stitches must also be taken at the lower end. Next cover the fan with tissue paper, leaving space for the design, which must previously be drawn on transfer paper. If the satin is of a light shade, or white, great care must be taken to keep it from getting soiled. The tracing should be placed on black copying paper, and the lines gone over with an agate or a hard lead-pencil. This will blacken them sufficiently, so that when the tracing is placed on the fan, and again gone over with the pencil, dark impressions will be left on the satin. If a colored material be selected, red or blue copying paper can be used under the transfer, and afterward the lines can be picked out in white. Fasten the design all round the edge with fine needles when placing it, as pins make a mark on satin not easily effaced.

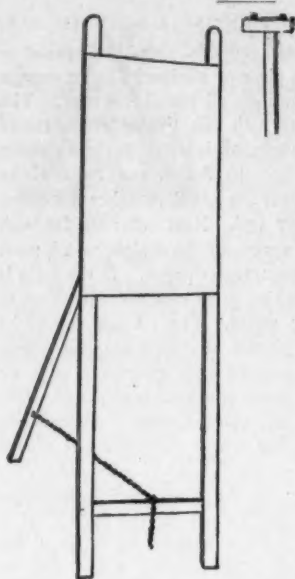
If the painting is done with a foundation of "perpetua fresco" and worked out in oils, you must go over your drawing with that mixture, taking care not to lay it on too heavily, but wiping the brush against the side of the bottle each time it is charged. The preparation dries so quickly there is but little fear of its running outside the boundary; but unless the heavy moisture is first taken off by rubbing, it may penetrate to the back of the fan, which must be kept as clean as the front. In putting on the foundation and special white, use fine bristle brushes (not camel's-hair). Nos. 1, 2 and 3 are suitable sizes, flat, with pointed tops. Clean them in boiling water and soda. When the foundation is ready to receive the special white (most necessary to the painting), shake the bottle well, or it will be too thin, and go over the whole of your design with it, allowing it to dry thoroughly before painting on.

The next process is the coloring. A clean palette must now be prepared with the requisite colors. Care must be taken, if a landscape is selected, to put the foundation only on the mountains, trees and foreground, not on either the sky or water; but the whole view should get a coating of special white, which should be blended at the edges into the satin with a dry brush. For example, we will take a view of lake scenery. Draw your design or

transfer it in any position you choose; then prepare your surface, and begin with the sky. A pale sunset will require vermilion, lemon yellow, purple lake, blended with the white (which should be used throughout the painting). Let the mountains be rather undefined and of a purplish hue. Paint the distant trees with neutral tint, adding a little purple lake and white, those in the foreground being made with sap green, burnt umber, and burnt Sienna. The water should be light in shade in the distance, darkened under the trees, and show reflected sunlight in the centre. A garland of flowers can be placed under the view with good effect. Mix the special white with all the light shades, and put on very thinly. All the colors can be gone over again if they do not appear to you to be heavy enough on the first painting.

M. F. O'C.

AN EASEL FOR USE WITHOUT A STRETCHER.



THE advantage of the stretcher over other methods of mounting is very great, but painting often is done on so small pieces or for such a purpose as to make it impracticable to make a separate stretcher for each. This easel is designed for all kinds of work, but it should not be allowed to supplant the stretcher when large pictures are to be painted.

The frame is very simple, being made of dressed oak two inches wide and one inch thick. Make

the upright pieces six feet long and the three cross-pieces each two feet long. Mortise the cross-pieces into the sides as follows: the upper piece eight inches from the top, the lower piece one foot from the bottom, and the middle piece three feet from the bottom.

The leg or support is five and one third feet long, mortised into a short piece set at right angles to it, which is attached by two hinges to the upper cross-piece of the frame.

Cover the front of the easel between the middle and upper cross-pieces with good bleached muslin, tacking along the edges.

In putting the muslin on, stretch tightly, always beginning at the middle of one side and stretching both ways, and then at the middle of the other side, and finally at the top and bottom. As you near the corners, cut out with a scissors corners large enough to allow the cloth to fit down smoothly to the frame.

The slant of the leg should be maintained by a chain hooked over a small nail or peg in the lower cross-piece of the frame.

In fastening a paper on the easel, press small thumb-tacks through into small blocks of pine or some other soft wood behind the easel. These hold the tacks in place.

A GOOD CHEAP STRETCHER.

In beginning crayon drawing it is very well to tack the paper on a smooth board with thumb-tacks, or, better, to first lay on several sheets of common paper and then the crayon paper, as this relieves the hardness and rigidity of the surface; later, when one is prepared to do regular work for sale or decoration, the paper should be mounted on what is called a "stretcher."

The advantages of the stretcher over the easel-board or blanket are very great. It adds evenness, smoothness and elasticity to the touch, and prevents wrinkles or folds in the paper. This necessarily adds some extra cost, but much of this may be avoided by making a stretcher for yourself.

The construction is very simple, and if you will carefully follow our directions no difficulty will be experienced in making as good a stretcher as any in the market, and at a very trifling cost.

For the frame procure cotton-wood or bass-wood dressed about an inch thick and one and a half or two inches wide. Cut pieces from this the proper length for the sides and ends of the stretcher. In fitting the corners, make the shorter pieces or ends like *a* and the long pieces like *b* of our illustration, remembering that the slanting cuts are always at an angle of forty-five degrees.

Lay the pieces together and drive a small screw from each side at each corner, making the front of the corners appear like *c* and the back like *d*.

Now slightly bevel the inside front edges in order that they may not press a line on the front of the paper, and the frame is complete.

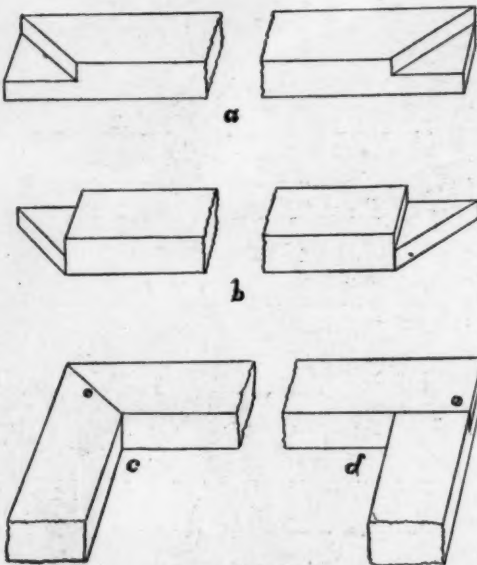
A high grade of bleached muslin should be used in covering the stretcher. Cut a piece from this several inches larger each way than the frame. Fasten it first at one corner, and while drawing it very tightly along

the edge toward the other corner, with one hand drive four-ounce tacks at an interval of about three fourths of an inch with the other hand. When one side is completed in this way, draw the cloth across to the centre of the opposite side, and tack from this point, first toward one corner and then toward the other, stretching both from the centre and from the completed side. Fasten the ends in a similar manner, trim off the superfluous cloth, and fold the corners over and tack them down smoothly.

The greatest care must be taken in pasting on the paper. For this purpose make a bowl of boiled starch paste tolerably thin and stirred until all lumps are broken fine. This is better than any mucilage, and is much less expensive.

With a brush spread this paste first on the face of the stretcher until the muslin is saturated; then on the back of the crayon paper, which should be laid face downward on a clean, smooth table. Brush the stretcher lightly again and touch up all spots on the paper not previously covered, or which have begun to dry. Then place the stretcher face down on the back of the paper, and press on the frame only.

Now reverse, turning the face of the stretcher, with the paper adhering to it, upward. Go over the whole



surface with the fingers, pressing out all the wrinkles and making it stick to the muslin everywhere. Do not get any of the paste on the face of the paper, as this would spoil it for crayoning.

The paper should be cut large enough to fold down over the edges of the frame, and hide the tacks; but leave this a day or two until the paste is thoroughly dried. Then with good mucilage and a warm iron fasten down these edges, folding down and pasting the corners in the same manner as the muslin.

This makes as good a stretcher in every respect as any in the market and at less than one third the price paid to the professional mounter, and the money saved can be spent for supplies which you cannot make.

J. MARION SHULL.

THERE have always been differences of opinion in regard to the use of mediums in oil painting. Many painters hold that without the lavish use of some suitable vehicle there is no chance of doing satisfactory work; others are doubtful on the subject, and waver between deficiency and excess, in the manner characteristic of indecision; while others again—the purists—hold that the use of any medium whatever is an absolutely heretical practice. As usual, the real and reasonable course lies somewhere between the extremes. No doubt very many works of art have been destroyed by the too free use of the liquefying medium; but, on the other hand, there are many subjects suitable for representation on canvas which could not be rendered properly with paints of the ordinary consistency, and there are certain phases of artistic inspiration which could not find expression through the tedious pigment-spreading process necessary to the covering of a canvas with colors used just as they have come from the tubes. The balance of advantage is certainly in favor of the use of some medium. The need for a diluent is obvious enough; the point to settle is which is the most suitable for all kinds of work.

DRAWING FOR BEGINNERS.

I.—THE EDUCATION OF THE EYE.

WHY the artist requires a special training of the eye is to many people a mystery. It is always a surprise to the student himself to find that he must learn over again so simple a matter as seeing. It is because we are accustomed in every-day life to ignore certain impressions received through our senses, substituting for them the general notions that we have acquired through experience, that this is necessary. We know from many observations that a wheel is round, and when we see it sideways, though it then appears elliptical, we still think of it as round. We know that a man at a distance is of about the same height as another man close by, and though we are aware that he seems smaller, we always overrate his apparent height. It is invariably the case that the learner will represent an object seen in perspective—that is, sideways, much as though it were seen full in front, and that in drawing a distant view he will magnify the size of any human figure that there may be in it. And in drawing the figure, he will make the head, which he is most accustomed to look at, too large for the body, and the eye too large for the head.

Everybody knows who has had the slightest experience that the first and perhaps the greatest difficulty with the student of drawing is to see properly, or rather to content himself with copying what he actually sees, without trying to work into the drawing what he knows, but does not see, of the object before him. A simple experiment will convince any beginner that this is the most serious difficulty that he has to contend with. Let him take a picture frame with the glass in it, and using it as a drawing-board make an outline sketch of any object, say a sheet of paper, on the ground before him. Next, let him remove his drawing-paper and, looking through the glass, trace the outlines of the object upon it with a brush dipped in Chinese white, or with a piece of soap. Let him then compare his two sketches, and he will be sure to find that his drawing approaches the actual rectangular shape of the piece of paper much more closely than the outline that was traced from it, and which represents its appearance.

In the same way we automatically correct our color impressions, seeing red where we know there is red, as in a rose or an apple, when from reflected lights they are turned brown, or purple, or it may be green. We undo the effects of perspective by judging of the sizes of distant objects from near ones of the same kind, and we supply details that are not visible; as far off as we can see a man we are apt to think that we can see his features. Scientists add that the impressions made by objects on the retina of the eye are actually upside down, as the images are in a camera. This last, however, is a general impression, including everything that we see, and so it does not matter, as the relations remain the same; but when we correct the visual report that we receive concerning any one object we deform the objects about it, and falsify their apparent relations. Hence, though we may make a recognizable image of a single object without special training, our work becomes wholly false and misleading as soon as we attempt to show how it stands with regard to its surroundings—that is, to make a picture. For that purpose we must begin by putting aside all knowledge that we may have of the scene before us, except what we derive from a simple impression received at a particular moment.

We have seen that we are in the habit of unconsciously correcting the reports that we receive through our eyes concerning the forms of things. These corrections are useful in our daily life. It is useful, for instance, to remember that a table is rectangular, though it may appear to us as a rhomboid. But they alter not only the apparent shapes of the things themselves, but also of the objects contiguous with them. If we allow ourselves to be ruled by these habits, we can make no true picture of a whole scene, nor of a single object as related to its surroundings. We must therefore use some means of counteracting these ingrained habits. The best and indeed the only means is to observe strictly and systematically the relations which we habitually ignore. We may trust our eyes to inform us at once that such or such a thing is red or is angular, but we must look again, and intently, to see *how much* redder or more angular it is than its neighbor. So as regards size; we must for a long time perform conscious work in measuring one thing against another before we learn habitually to see proportions correctly.



"READY FOR A BOWL." AFTER THE PAINTING BY MARIA BROOKS.

IN THE RETROSPECTIVE EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS.

WOOD-CARVING FOR AMATEURS.

III.—METHOD OF WORKING.

THE various tools and appliances necessary for a beginner having been described, I will now proceed to explain the actual process of wood-carving.

It will be understood how impossible it is to give written instructions in every minute detail of the art, and a great deal must of necessity be left to individual taste and ability.

For instance, general directions only can be given of the treatment of the design and the method of working out the details. Thorough command of the tools, coupled with proper sharpening and constant practice, is undoubtedly the secret of success in wood-carving. In order, therefore, to obtain proficiency, it is advisable to go through an elementary course of carving simple patterns in pine wood, finishing the work off as well as possible, and avoiding the use of sandpaper. Pine is the best wood to commence with, as it is soft. The tools must be very sharp before good work can be done.

In the supplement two easy panels are shown, both of which can be carved after a little practice.

In carving, the tool is held firmly, yet not stiffly in the left hand, the right hand being used as a guide, and occasionally the ball of the right hand takes the place of a mallet in light work. When sufficient confidence is gained, a start may be made on the panels mentioned above.

A piece of straight-grained walnut should be procured and smoothly planed and squared. The pattern can be transferred to the surface of the panel in various ways. A tracing may be made of the design, which can be pasted on the panel; the design can be copied, or a piece of oiled paper may be placed on the design and traced with a lead-pencil; then, by reversing the oiled paper and again going over each particular on the reverse side, a copy can be transferred to the wood by placing the oil paper on it, and with a hard pencil tracing over the second time each line of the design, which on the removal of the paper will be clearly shown on the wood, especially if it has previously been whitened or chalked over so as to show more distinctly the pencil marks.

After this has been done the panel requires to be firmly fixed to the bench, and in this case the bench holes previously described are most useful. Another plan is to glue the panel on to a piece of pine an inch or two longer than the walnut, so as to admit of its being screwed to the bench with a couple of ordinary screws; or instead of the glue it may be fastened to the pine board by screwing from the back. When the panel is securely fixed in its place a commencement may be made by running the parting tool round the outside of each leaf and stem and inside the margins of the panel. When this has been done the superfluous wood may be cut away with a bent hollow tool to the depth of about three eighths of an inch.

After this has been done the leaves, stems and inside lines of the panel can be cut straight down to the ground work, using tools of the required shape and cutting on the lines, care being taken to avoid under-cutting.

Now by using a bent flat tool the groundwork can be properly levelled and all loose chips cleared away, leaving this part of the work practically finished. The leaves and stems may now be blocked in, or, in other words, given the shape they will have when finished. After the whole of the design has thus been gone over it only remains to put the finishing touches to the work.

Go carefully over each part, giving a curl here and a twist there. Avoid leaving any thick edges, and relieve the work as much as possible so as to obviate a flat appearance, and make the work look as sharp and effective as possible, but without any attempt at a servile imitation of the natural leaf. The groundwork can either be left plain or roughened by means of a punch, which is easily made by rounding the point of a French nail and then holding it lightly in the left hand and gently striking with a hammer until the whole of the ground has been gone over. Punching the groundwork has the advantage of rendering any little

inequalities of surface less conspicuous, and of effacing any tool marks.

All that now remains to be done is to go over each leaf with a fine veiner and put in the veins, and with the same tool the stems can be improved in appearance by judicious handling. Sand-paper, of course, is inadmissible, as it destroys the sharpness of the work. The panel is now finished, and when taken up from the bench should be well brushed over with a hard brush to clear away any small chips that may remain, and its appearance will be improved if it is simply oiled over with boiled linseed-oil and when dry, well polished with a hard brush. Carved work should never be varnished and cannot satisfactorily be French polished, as the process tends to destroy the sharpness that is the distinguishing feature of good work.

If it is desired to improve the work, it may either be oiled or wax polished.

Of the woods most suitable for the carver, oak and American walnut take the front rank. Oak can usually be procured in planks of varying thickness, but the width does not generally exceed six or seven inches.

Walnut is also a nice, easy-cutting wood, generally free from knots, and as it can be readily stained, it is much used for the now fashionable black and gold incised work. Lime, plane and sycamore are also extensively used for the same purposes, as they possess similar qualities. Lime-tree wood is especially suitable for work that is to be gilded, as it works easily, being soft and free cutting, and with a fine close grain. Mahogany is chiefly used for cabinet work, and unless well selected is not a pleasant wood to work upon, being woolly in grain at places and finishes badly. It varies considerably, however, in grain and markings, but unless well seasoned has a tendency to split and warp. Satinwood carves nicely, has a pleasant perfume, and is not liable to warp. Boxwood is chiefly used by the wood-engraver and for moulds. It is a close-grained wood, cuts well, and retains in a marked degree the sharpness of outline and detail so necessary in fine, delicate work.

Ebony is extensively used for the so-called "bog oak" ornaments, for which it is especially suitable, having a clean close grain capable of taking a good polish, although it has the disadvantage of being rather brittle, and very trying to the temper of the tools.

LEO PARSEY.

CHIP OR NOTCH CARVING.

II.

ANOTHER way of holding the knife is with the handle firmly grasped and the first joint of the forefinger curved over the back of the blade; or the thumb may rest against the side of the blade, the fingers grasping the handle firmly. These are only typical methods of making cuts; the knife can be held in any way that the amateur can cut to the best advantage.

It will be plainly seen that this tool must be kept in perfect cutting order. This cannot be too strongly insisted upon. The blade must not be what would be thought sharp in an ordinary pocket-knife; it must be as keen as a barber's razor. To get it into good condition, it should be well rubbed on an ordinary oil-stone, plenty of oil being used. Keep the blade perfectly flat, as a long bevel is required. Do not press heavily, or the blade will have a feathered edge, which often takes a long time to remove. "Hasten slowly" is the motto for all wood-carvers.

It will be seen that nearly all the cutting is done with about a half inch of the end of the blade nearest the point, so the greatest attention should be paid to this part. A blade that is thick at the point is not so easy to cut with as one that has a gradual taper. When the knife is well sharpened upon the oil-stone it will remain so for a long time, and when its cutting powers begin to give out, all it needs is to be rubbed a few times on a strap, which should always be kept at hand; or a piece of leather nailed on a board will answer.

The choice of woods for chip-carving is of great importance; but for the beginner American bass (white-wood) should be used, as it is not advisable to use any hard kind until sufficient skill has been obtained, for the amateur is easily discouraged by woods that require great strength to cut. An ideal wood is "sweet-gum;" it has a beautiful grain and is light brown in color; the path of the knife over it is smooth and glossy. Sycamore has the same advantages as gum. Lime, white walnut, apple, pear, cedar and mahogany are the soft woods. Oak is very hard, and should not be used until the beginner has had some practice upon some of the above-mentioned woods. White maple is very even in grain; it is as white as holly and almost as hard as oak.

The preparation of the wood is the next consideration. It should be well dressed and thoroughly smoothed with the smoothing plane. On no account use sandpaper, at any rate before the work is carved, for the small particles of sand work into the grain and cause great annoyance by dulling the tool. Carelessness as to this rule is a mistake amateur wood-carvers invariably make, and then they wonder why their tools lose the cutting edge so quickly.

Designs should always be drawn or transferred on the wood, the originals being preserved for future reference. If designs are glued to the wood, they necessarily are cut away and are of no more use; besides, the plain surface is much more pleasant to carve upon. The article in the December issue of *The Art Amateur* contains a simple design (Fig. III.) for the amateur's first attempt, in which the notches are of a fair size. In putting this upon the wood, only the outline need be drawn, for the notches show the shading, and the angles indicated form themselves naturally as the cuts are made.

Procure a piece of white wood free from knots, and on this transfer or draw the design. The precise angle at which the cuts are made is of little consequence, but these should be as uniform as possible. The hand will soon become accustomed to cutting at the same angle or slope. The cuts should be made at the desired angle and the required depth at once, though this cannot always be done, especially in large work, when it is necessary to make more than one cut to get to the bottom. When this is necessary, the greatest care should be exercised to make the cuts exactly at the same angle as the first, for if not the notch, or that particular side of it, will show a ridge where the cut has been unequal, instead of uniform. The irregularity may be pared away afterward, but it is a waste of time, and the work never looks as clean and smooth as otherwise.

The student should bear in mind that the notches are to be cut from the outline to the centre, not from the centre to the outline; though he might think it easier to begin paring away at the centre, gradually increasing the size till he reached the outline. If anything like success is to be obtained in this work, he must begin boldly upon the outline, making one cut that reaches the desired depth.

Often a slight burr or ragged edge will be seen at the bottom of the notch, where the knife has penetrated further than it should. This may be removed easily if the work is small and intended for close inspection; otherwise it may be disregarded. The cuts themselves do not require any special attention. When the carving is finished, the surface of the wood (not the notches) may be rubbed down with several grades of sandpaper wrapped around a piece of cork or flat wood. The notches will fill up with dust, but this can be removed with a stiff brush.

Stains and polish should never be used on notch carving, for they cause the cross-grain of the wood to swell and roughen. Stains are absorbed more by the ends of the grain than elsewhere, giving the work a patchy, soiled appearance. When it is necessary to darken the wood it should be treated with ammonia, either by fumigation or application, and then wax-polished. Varnish destroys the beauty of the work, and gives it a commonplace look. Colored enamels may be used with

good effect, and the notches picked out with various tints. In the same way, bronze and gold may be applied, but it requires a great deal of artistic taste to choose the various tints necessary to produce a good effect.

JOHN W. VAN OOST.



THE TYPICAL AMERICAN HOUSE.

THE typical American house must be sought in the old States of Virginia or the Carolinas; in the Western States there is but a transitional form. The log-cabin is, without doubt, the typical, representative or incipient form of the American dwelling. But if the roof (according to Ruskin) is the vital characteristic of the European home, the log chimney is the vital characteristic of a cabin in America, for under all changes of whim or circumstances the external chimney is invariably retained.

If the ingenious theories of our architectural antiquaries can be relied upon, the early characteristics of construction dictated by the social conditions of the first builders will strongly influence all the after work in its progressive growth toward maturity. Thus the wicker-work of the barbarous British tribes can be traced in the tombs, crosses and ornaments of the early ecclesiastical periods, even influencing the monkish illuminators of a later literary period, as evidenced in the wonderful Book of Kells in Dublin, with its interlacing tracery. They, the antiquaries, go so far as to assert that classic architecture, with all its bravery of fluted column, acanthus ornament and sculptured pediment owes its primal form to the rude dwellings of uncultured ancestors. So in our more modern days does the external chimney of the log-cabin influence our builders, for it is a rare thing in the South to see a cottage, or even villa, however ornate, without its external chimney. It is, indeed, the most important constructive feature of a building, and it is not uncommon to find country or even town-houses of two stories with four chimneys, two to each gable; the rough logs and clay of the prototype replaced by stone or brick.

The successive steps of the maturing of a type can be distinctly seen almost side by side. The short log propped by stones that forms the door-step of the primal form enlarges to a stoop; the rough piece of board inserted above the door to shed the rain-drip expands to a porch; windows are inserted—for the original cabin received its light through the door. It is a great mistake, however, to believe that the typical form is dying out. Even with the increased value of timber, the increased facilities for building, the cabin is still erected in the old pioneer form, but of lighter material, the straight bolls of the pine replacing the heavy timber of a former period. Amusing illustrations of the persistency of a type can be seen in all the Southern villages and small towns, in the cow-house, wood-house, stable and pig-pen. It is so easy to pile up logs in the form of a shelter that even temporary dog-kennels and chicken-coops are improvised with the kitchen firewood.

In the transition from the cabin to the more civilized cottage, it is curious to note that we seldom see that form which, analogically, should be the intermediate or transitional stage—namely, of logs squared and accurately fitted or "dovetailed" on the corners. Instances of such construction are rare, and cases are also rare where the owner has trimmed and squared and clap-boarded or ceiled the original cabin, for the unsightly, overlapping corners resist all attempts at constructive neatness; it is easier to build another dwelling in a more civilized form, for by the time that the builder can procure lumber for his house the timber necessary for the cabin-form has been pretty well used up by the saw-mill. In the heart of Charlotte, N. C., there is a cabin made of huge logs that could not be duplicated by any timber within a hundred miles. In Monroe, N. C., there is a solid house, now used as a barn, of squared timbers from fifteen to eighteen inches thick. There is not a tree in a radius of twenty miles large enough to make one of its timbers.

In the West an interesting modification of the cabin type is sometimes seen. On the principal business-street of Toledo, O., there is a large warehouse built of broad, heavy planks. Each plank was laid flat on the one beneath it, and the successive courses were nailed or pinned together. It would be difficult to invent a more solid method of construction.

The typical American cabin is uncomfortable, dark, dingy, dirty, smoky, inconvenient, barbaric; but little better than the mud-hut of a savage or the buffalo-robe tent of the Indian, and infinitely inferior to the rude shanty of an Irish squatter on the rocks of Harlem. The external chimney is its only redeeming characteristic, and it is a pity that our modern builders do not oftener make the chimney a constructive feature of the modern dwelling. The old domestic architecture of England



THE TYPICAL AMERICAN HOUSE.

SHOWING THE EVOLUTION FROM THE LOG CABIN.

owes much of its picturesqueness to the management and ornament of the chimney. The general use of coal for fuel in the Northern States, however, renders the chimney question a difficult one to manage artistically.

It is hardly probable that any poetizing or idealizing will ever transform the log-cabin into a form suitable for the cultured requirements of civilized beings, and if evolution ever "evolutes" it into a respectable form, Darwin himself will hardly be able to trace the original type in the perfected dwelling.

THOMAS T. WATTS.

A COUNTRY HOUSE.

A SUBSCRIBER in Durham, N. C., sends the following pleasant description of a simple but pretty country house of a friend: "The house is very large, with six airy rooms and a broad hall, with little pretension to show. The walls of the hall are light golden brown and the ceiling is two shades lighter. There is a frieze of a lighter and darker tint than the general tone, and a few strokes of gold here and there give a charming effect. The floor and wood-work are of oak not polished, but merely rubbed with oil. Pretty rugs, with peacock feathers scattered over the creamy surface, supply the place of the oil-cloth or carpet we usually find at such places. Several large chairs, an inviting divan, a hat rack and umbrella stand, holland shades, two landscapes of native scenery and an oaken table holding a large vase filled with peacock feathers complete the decoration. The dining-room is also finished in oak, with the sideboard and mantel tastefully carved from the same wood. The walls and ceiling are a cream-color, with a cornice of oak, with paintings of fruit and animals suspended from it. The drugget and rugs are dull cream-color, with sprays of light blue flowers. The curtains of scrim are looped back with blue ribbons. A stand of healthy-looking ferns in the bay window and the vases on the mantel are kept well supplied with fresh flowers daily.

"The sitting-room and library are the same, the walls being tinted a light red, with a frieze in tones both darker and lighter than the ground, brightened by touches of gold. The wood-work is highly polished cherry, with which the curtains, carpet, piano cover and every piece of drapery harmonize finely. The only chairs to be found in this room are comfortable willow ones, with soft cushions and red ribbons run through part of the open work. Family portraits hang upon the walls, and a large mirror is poised above the mantel, on which are a few brass ornaments hammered by some member of the family. Wall pockets filled with magazines, and brackets supporting vases of wild ferns are on the walls also.

"Of the bedrooms, one is finished in Southern pine. The walls are sage green, with a small gilt cornice, two landscapes being the only ornaments upon them. The furniture is of the same material as the wood-work; the carpet gray, with a green tinge, had a pattern in cloudy pink. The curtains are of dotted swiss, with a border of light green embroidery in outline stitch. In another room is a beautiful set of furniture, which, like all the wood-work, is of cherry. The walls of this room are terra cotta, with the ceiling in a lighter shade. Little stands and brackets of cherry are placed conveniently about, exquisite Smyrna rugs of terra cotta, with brighter figures, being spread upon the floor. The curtains are light red India silk, with little birds perched upon peach-tree branches painted upon them. The other room has its wood-work stained in imitation of mahogany, to match the furniture, the walls being turquoise green, with a pattern stencilled over in lighter green and dull pink. Before the open fireplaces in each room are brightly polished brass fenders.

"The parlor is the handsomest room in the house. This is finished in embossed leather, with furniture to correspond. A Wilton carpet in warm shades covers the floor, with rugs before the single and folding doors and at the fireplace. A large bevel-edged mirror is above a massive mantel of Tennessee marble, on which are two brass figures and a clock. Three fine pictures hang upon the walls, a pretty cabinet with rare china occupies one corner, and a stand supporting a large vase filled with flowers stands between the two windows. The curtains and portières are of embroidered tapestry the same shade as the carpet.

"The doors do not open on hinges, but slide back into the walls. This is a convenience one rarely finds in the country, except it be in the summer home of some rich man. Everything in the house is in perfect harmony."

CANDELABRA IN GILT BRONZE.

THE three candelabra of Louis XVI. style, which we illustrate on this page, are excellent specimens of those tasteful mountings in gilt bronze which formed one of the most costly items in the furnishing of a room in that luxurious style. They were often the work of real artists like Meissonier and Gouthiere, and are as remarkable for high qualities of execution as for their bold and fanciful designs. In many cases a large vase of fine Chinese porcelain or of some rare stone was taken as the ground from which to work rather than as an object to be mounted for use or preservation. It sometimes, like the great vase of variegated red marble in the centre of the page, almost disappeared under the branches of fantastic foliage, the lambrequins, festoons and rococo mouldings of the bronze work. The wall appliques or sconces were usually treated like our example. A terminal figure, very freely imitated from the antique, was made to support the arms for the candles, decorated with acanthus foliage, and the composition was terminated by a classic vase or urn. The third design is one of a pair for the mantel-piece. The central vase in these pieces was often cast in bronze like the rest; but in a work so elaborate as our example a piece of single color porcelain would be preferred, and a decorator of the time would even use a "peachblow" vase for the purpose.

COUNTERFEIT OLD SILVER.

FRENCH SILVERWARE of the time of Louis XIV., on which much of the best old English ware has been modelled, is excessively rare in consequence of the many political and social changes which have led to its destruction in large quantities. Much of it was melted down in the latter years of Louis XIV. in order to supply

to small bourgeois families, unaffected by politics; yet these pieces have in recent years commanded very high prices. Collections made some twenty-five years ago, when old candlesticks, coffee-pots, jugs and sugar-bowls could—on rare occasions, it is true—be picked up for the value of the metal or little over, have sold at an enormous advance on their cost. Thus, at the recent sale of the Baron Jerome Pichon, President of the Society of French Bibliophiles, a mug which he had bought for three hundred francs went as high as fourteen thousand. It was covered with admirable chasings, and such a piece is of the greatest rarity, but in the good old times one did not have to pay on the workmanship. Mr. Eudel, in the *Revue des Arts Decoratifs*, tells how he

hammered up into any shape desired; spoons are transformed into four-pronged forks, and really good pieces are copied in detail with the most laborious fidelity.



LOUIS XVI. CANDELABRUM, IN BRONZE GILT.



LOUIS XVI. CANDELABRUM, BY GAGNEAU, IN RED MARBLE AND BRONZE GILT.

became possessed of a pair of wonderful candlesticks chiselled by Lehendrick, pupil of Thomas Germain, and for which he was asked to pay merely fifty francs (\$10) more than the value of the silver. They had been preserved under glass, with a bit of camphor placed by them to prevent oxidation, and their absolute freshness of appearance made him at first suspicious of a fraud. Since then frauds have turned up in plenty. As amateurs have become more numerous and good old pieces have not, the latter have gone up in price, and the margin of profit for "truquers" has assumed tempting proportions. The favorite trick has been to sur-decorate old but plain wares. Coffee-pots originally devoid of ornament appear covered with elaborate chasing; old goblets are



LOUIS XVI. SCONCE, BY DASSON, IN BRONZE GILT.

In one important particular the counterfeiters are often at fault. The science of marks is one that every amateur and, therefore, every counterfeiter, should study; but the latter, relying on the ignorance of the former class, does not usually take the trouble. When he obtains an old piece bearing its proper marks, he does not take pains to accommodate his work upon it to the style of the time which these marks denote. He is probably exercised in one style only, and decorates in that way every plain old piece that comes into his hands, regardless of its date. For the same reasons, when he makes an entirely new piece, which he wishes to pass off for old, he seldom places his marks properly, or has them properly related to one another. This is not surprising, for in every French city the Hall-marks and silversmith's marks follow a different system. As an object lesson, let us take, for example, the city of Paris. The "poinçon de charge," or mark of the "fermier" or revenue collector, is always an A, surmounted, since 1732, by a crown, before that by a coronet; but the shape of the A is different for each "fermier." The "poinçon de la maison commune" of the trade is what in English we call the "Hall-mark." As in the case of the marks on Sèvres porcelain, it is a letter surmounted by an open coronet, until 1786, when the coronet becomes a crown. The letters are always Roman capitals, and they change from year to year, following the order of the alphabet, but omitting U and J. The system was adopted in 1461, under Louis XI. The "marque du maitre," or "poinçon de l'orfèvre," is the signature of the maker of the piece, and usually contains the initial letters of his name, accompanied by some device. The "poinçon de decharge" was added on payment of the tax. In the French provinces the system followed was the same, but the marks added to the silver were different for each province.

the mint. At the outbreak of the Revolution almost as much went the same way, and under the Restoration and in 1848 the melting-pot received nearly all the rest. What remains are but mediocre pieces which belonged



DESIGN FOR A PAINTED TAPESTRY SCREEN WITH CARVED FRAME.

SOME PRESENT MODES OF EMBROIDERY.



THE very full description given last month of the methods of working employed when embroidering on linen for the table, leaves little to be said with regard to the designs for that purpose by Mrs. Barnes-Bruce, given in the supplement this month. Suggestions with regard to the scheme of coloring, however, may be acceptable.

Four shades of yellow are employed for carrying out the daffodil set, which consists of a centre-piece, a cover doily, and a dessert doily. One corner of the centre-piece has been given, the pattern exactly repeating itself on the remaining corners. The group of three flowers is intended to be worked on one corner only of the cover doily. The little dessert doily, in which there is no repeat, should be worked on sheer linen lawn, while the larger pieces call for fine linen. The cups of the flowers must in every instance be worked solidly, the deepest shade in the heart of the cup. The shading should be kept as broad as possible, and due regard must be paid to the high lights, which should be treated much as the coloring would be treated in a painting.

The petals should be worked in long and short stitch. By this means the trumpet-shaped cups stand out in a remarkable manner, at a short distance giving the effect of solid embroidery, the intervening spaces of plain linen having the appearance of high lights.

The sheaths of the flowers also should be rendered in long and short stitch. The color for them is a faded brownish yellow. The stems are to be worked in close outline with a grayish green. The set may be finished with a hemstitch or with a handsome drawn-work border edged with a drawn fringe.

The designs composed of violets and flowing ribbons will work out beautifully in almost any shades of purple, provided they are kept delicate, whether inclining to warm pinkish tones or cold blue tints. The flowers should be worked solidly and shaded naturally; and the leaves worked in long and short stitch in yellow greens, the stems being outlined. The ribbons may be worked in maize or white—preferably in white outlined with maize color—or they can be outlined only with a rich close stem-stitch in gold or maize color. If a filling is preferred, it can with good effect be rendered in cross-stitch or in solid embroidery.

The larger square is for a centre-piece, while the little corner design, No. 1136, will serve for dessert doilies or bureau mats. The square can easily be adapted for a bureau scarf. A smaller square, to be given next month, is for covers, dessert dishes, candlesticks or fancy bonbon-holders. The two circular designs drawn one within the other can also be utilized in like manner, or for the toilet table. A light lace slightly full would make an appropriate and pretty finish to this set.

Appliqué work is still very much in use, more especially for bold work. Appliqué work takes the place of solid embroidery in delineating a given pattern, with, in certain cases possibly, a better effect at a much less cost of labor. It has in all cases to be outlined, and this can be done either with a cord sewn down with fine silk, or overcast, or with buttonhole stitch in colors to match or harmonize with the rest of the work. Any method of outlining that effectually hides the cut edges of the pattern, at the same time securing them, will serve; gold cord has a rich and beautiful effect for this purpose where it is found suitable.

Everything depends on the manner in which the pattern is applied. Great accuracy and neatness are indispensable. In the first place, before cutting out the pat-

tern, the material chosen must be backed either with paper or linen. This can be done with starch paste, which dries rapidly, thus lessening the chance of penetrating to the front of the material, a casualty that would be ruinous. Spread the paste thinly and evenly on the paper or linen, making sure there are no lumps; then lay the material on it, taking care to press out all air bubbles with a clean soft cloth. Place a few sheets of smooth paper on either side of the pasted material, and press it until dry. The required forms should pre-

case the work can be finished in the frame, a necessity where the colors and fabrics are delicate. Otherwise the foundation must be tacked on to a board or table until the pasting is dry, when it can be taken off and finished in the hand.

The design on this page for a pair of curtains and valance on plush or velvet offers an excellent illustration of appliqué work and solid embroidery combined, the flowers being embroidered, and the foliage applied. The following color scheme is, of course, not arbitrary, but where suitable with reference to its surroundings it will yield effective results. Make the ground in plush or velvet, the latter for preference a soft golden brown, just a shade or two deeper than old rich gold. Flax velours may be substituted for velvet without much loss, if expense be an object.

The leaves should be applied in two or three shades of soft gray green, and secured by long and short stitch in the same tones. They should be shaded and veined, as shown in the illustration, with coarse embroidery silk, such as Roman floss. The blossoms should be carried out in salmon pink, arrasene or chenille; also in two or three shades carefully mingled. The centre and calyx of each might be suggested in gold thread.

The tassels should combine all the colorings, or should match the foundation exactly, but in either case the heading should be in gold, and gold thread should bind the tassels. The lining should be pink to match the flowers.

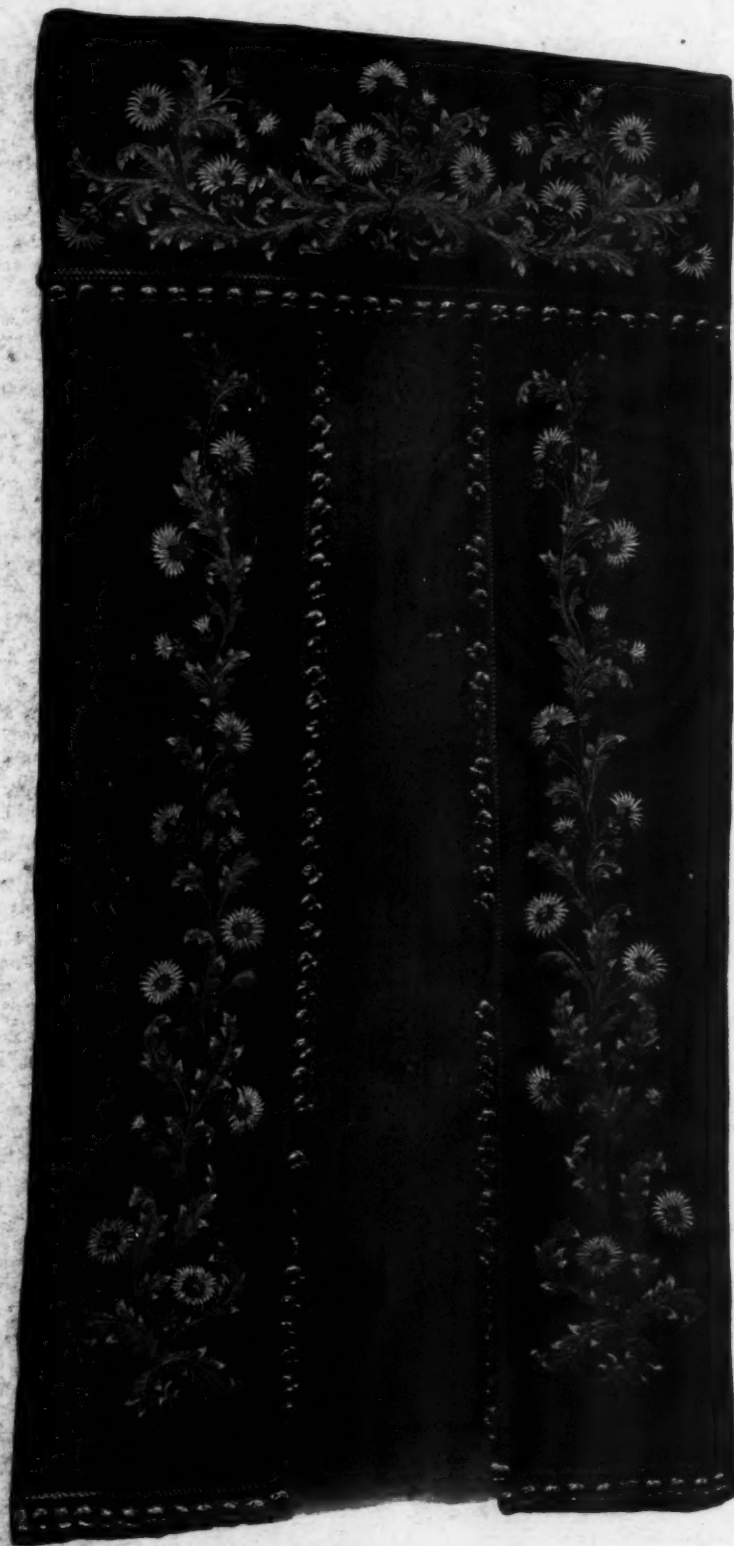
The newest idea introduced into this country, and extremely popular in Europe, may be mentioned here. It consists of crocheting in simple plain stitch, hitherto used in covering brass rings; but, instead of brass rings, the foundation is of raised cardboard moulds made especially for the purpose and of every conceivable form. The forms are necessarily somewhat conventional, but are all good in design—for instance, one of them represents a perfect fleur-de-lis, another a conventional rose, another a trefoil, with other leaf forms innumerable, while of scrolls, triangles, diamonds, ovals and squares, of various size and thickness, there is no end.

When a pattern is formed from a choice of these moulds, the pieces are covered with crochet, as described above, in rich lustrous thread made in all the art shades. The moulds are then appliquéd on to the curtains, table-cover, lap-robe, or whatever article is in hand; the pattern is then filled in and connected as in all applied work with embroidery, and the result is a handsome embossed design looking exactly as though entirely worked in close button-hole stitch. The centres of the moulds are usually filled in with drawn-work stitches in gold thread, which much enhances the effect. Some of the forms lend themselves only to overcasting after being first fixed to the ground—a process that takes longer, but is equally good in effect.

The smaller moulds are used for decorating mats, wall-pockets and sachets, dress trimmings, also for table centres. A handsome table centre is carried out as follows: the foundation is of palest eau de nil corded silk, and leaf-like forms covered with écru silk crochet twist, filled in with gold thread in lace stitches, are appliquéd around the edge. These form a beautiful and extremely rich border, the silk being cut away around the outside of the moulds. The foundation silk or satin may be of any pale shade or of pure white.

EMMA HAYWOOD.

MARIE ANTOINETTE curtains of écru lace, with bold designs of flower sprays or festooned ribbons, harmonize with the Louis XV. furniture now much in use.



CURTAINS EMBROIDERED IN APPLIQUÉ.

viously be traced on the linen or paper, so that when dry they can be cut out in readiness to lay on the foundation prepared for them. The pattern must be also traced on to the foundation, so that the forms can be fitted into their places.

In many instances the forms are pasted on to the foundation, great care being taken not to allow the paste to run beyond the edges. If not thus pasted they must be basted in place until properly secured in the process of outlining. For appliqué work it is best to stretch the foundation in a frame before affixing the forms. In this

case the work can be finished in the frame, a necessity where the colors and fabrics are delicate. Otherwise the foundation must be tacked on to a board or table until the pasting is dry, when it can be taken off and finished in the hand.

tain
sho
in
des
ros
nar
tro
sid
F
tag
whi
dra
as
lusi
wor
ring
as i
tain
uph
and
The
shou
whit
spray
ven
plain
a bre
net
side
and
grou
turn
off wi
lace
make
textu
crean
écru
ribbo
blue
with
shoul
yellow
mon p
The b
and th
the flo
shoul
rower
used f
in co
the r
shoul
and m
It is
out t
cheap
must
sarily
intrins
depend
quality
used.
ed tha
be plac
must b
The f
either
china,
with it.
NEE
embroi
and pur
of som
be weig
to emb
on woo
be raise
to keep
A PA
of Scot
exhibi
Jenning
four fee
of thirty

TOILET TABLE.

THE toilet table illustrated on this page and the curtains on the page facing it are among the charming things shown at the recent Exhibition of the Arts of Women, in Paris. A table might be draped according to our design in pure white, as for a bride, with pale blush roses finishing the bows of ribbon, or with rosettes of narrow ribbon in place of the roses. If colors are introduced, the combination must be most carefully considered.

For ordinary occasions a little color will tell advantageously. Begin by covering the entire table with white satin, slightly draped in the front, as shown in the illustration. A framework of brass, with a ring at the top, such as is used for cot curtains, will look best to uphold the clear net and lace decoration. The wide flouncing should be made of white Brussels net, with sprays of flowers woven on it; the back, of plain Brussels net, with a breadth of the figured net joined on either side at the front edge and falling to the ground; the edge in turn should be finished off with a clear, delicate lace of corresponding make, only finer in texture and of a deep cream color, almost *écru* in tone. Select ribbons of the palest blue gauze, striped with satin. The roses should shade from a yellowish tinge to salmon pink in the heart. The bows on the skirt and those catching up the flounces in festoons should be made of narrower ribbon than that used for the *ruche* and in combination with the roses, but they should match in color and make.

It is possible to carry out this scheme in cheaper style, but it must thereby necessarily lose much of its intrinsic beauty, which depends upon the fine quality of the materials used. It may be added that the mirror to be placed on this table must be oval in shape. The frame should either be entirely gilt, of white and gold, or of Dresden china, and the toilet accessories should harmonize with it.

NEEDLEWORKERS will do well to have a standing embroidery frame made, for it can be easily covered up and put aside when not in use. It should be well made of some heavy wood, like oak or mahogany, and must be weighted to keep it steady. If there are large pieces to embroider, the frame should be long and mounted on wooden trestles, so made as to enable the frame to be raised and lowered at will. Care must be taken not to keep the frame in a very dry or very hot place.

A PAINTING on tapestry, representing Mary Queen of Scots surrendering to the Lords in 1567, is to be exhibited at the Columbian Exposition, by Mrs. J. F. Jennings, of Los Angeles, Cal. It will measure six by four feet, and will contain, when completed, the figures of thirty-five men and women.

WALL-PAPER DESIGNING.

III.—CONCLUSION.

THE design having been finished, the colors that are to be used in each successive printing should be arranged in small squares upon the margin, and the number of the print placed above each group of colors. It is well for an amateur designer to remember that, however pleasing a pattern may be on a small piece of paper, it may weary the eye or lose character when spread over a large surface. Pronounced figures should be avoided, and any arrangement that tends to produce horizontal

satisfied our grandparents, with its trees and human figures, almost lifelike in proportions.

In machine printing sometimes as many as ten colors are printed at once, but where the design is floral in its character, the shading, if this is introduced, is effected by successive applications of the tints and colors. This necessitates a number of printings of the same paper, and, as already has been said, it is to the manufacturer's interest to buy designs requiring as few printings as possible. Block-printed papers require a block for each color, and in some expensive papers as many as ninety changes of color are produced by over-printing, gradating and other processes. The perfection to which

American machinery has been brought enables our manufacturers to obtain a greater variety in color than is seen in papers of French or English make.

The ingenuity of a designer of wall-paper is taxed continuously, owing to the fact that, as a rule, the patterns in vogue one year are not offered for sale the following year. New combinations of color, novel arrangements of oft-used lines and figures, must be sought for, and ideas obtained from nature rather than from the work of other designers. One may understand the technical side of the subject thoroughly, yet fail of success, because lacking the faculty of observation or the ability to create.

In conclusion, it may be said that a designer who has a knowledge of the chemistry of colors has a certain advantage, although this knowledge is not indispensable. Arsenic is a component of not a few colors—the copper-greens, for instance—and even, it is said, of some of the most beautiful of the reds and the tar colors; and, on the ground of detriment to health, these should be used with moderation.

C. B. VAN DYKE.



DRESSING-TABLE DRAPED WITH TULLE AND LACE.

lines. Conventional or simple designs are preferred to floral designs by most manufacturers, because they require fewer printings to reproduce them.

One not infrequently sees on wall-papers sprays of flowers or branches of trees arranged in such a realistic manner that one recedes behind the other, as would be the case in a perspective drawing. This style of treatment is to be discouraged, but a combination of the realistic and conventional is legitimate and may be very beautiful; bunches of field lilies, for example, naturally drawn and colored, may be disposed against a background of gold spiders' webs, or of different tints of green that blend together and suggest grass. A very original wall-paper pattern designed in New York a few years ago was dotted with clover blossoms and bees, and the groundwork was covered with a network of geometrical figures representing the cells of a honeycomb. It is to be hoped that no change of fashion will bring back into favor the landscape wall-paper that

for it is on the basis of the diamond that "drop" patterns are most readily designed. The "drop" is a device by means of which the designer is enabled, without reducing the scale of his work, to minimize the danger of unforeseen horizontal stripes in his design, a danger that is always imminent when the repeats occur always side by side on the same level.—*Day*, "The Anatomy of Pattern."

PIECES of choice old china may be displayed in cabinets in the drawing-room, or as decorations, sparingly introduced, without impropriety; but to fill the room with tables loaded down with soup-tureens, meat-platters, and an indiscriminate variety of wares suitable only for the dining-room or kitchen, simply invites ridicule. Even in the dining-room, moderation in the use of china for decorative purposes is advisable, otherwise the eye will become fatigued rather than delighted by the abundance of "old blue" or Royal Worcester.

HOW TO MOUNT A PAIR OF BELLOWS.



WITHOUT doubt there are a great many people who have made a bellows mount in repoussé brass or silver, and having finished an elaborate or simple (as the case might be) piece of work, find it impossible to mount it properly. Usually a person will cut out and chase the mount before buying the bellows, and, after spending a great deal of time, care and attention on his work he will find it impossible to buy the bellows to fit it. As it is difficult to get two pairs of bellows of the same size, even when purchasing by the dozen, it is always advisable to procure your bellows before attempting to make the mount.

First carefully remove the nails that secure the leather from the edge of the working lift, also those that form the hinge. None but these need be removed. Now cut out a square of twenty-two gauge metal half an inch larger than the lift or front of the bellows—that is to say, half an inch larger from the hinge to the handle, and half an inch wider each side of the fullest width (see sketch). Scribe off the exact size of the wood on to the metal. Then transfer the design. The metal is worked in the square on a composition bed. The corners of the square should be turned to a slight angle before putting in the composition. This will secure the metal while being worked, and keep it from buckling or leaving the bed. The design given is worked from both sides of the metal. The first tracing should only be sufficient to show the design on the other side. After this tracing, the metal is removed from the bed, the corners are reversed and the metal is put into the composition again, face downward. The greater part of the design can be raised and modelled with the ball end of the hammer. The work should next be annealed and then flattened out with a mallet and returned to the bed face upward, where it is rounded up and given the final finish.

Now take the shears and cut out the mount, making it as much larger all the way round as the thickness of the wood of the lift. (See scalloped lines of the sketch.) Cut out the little wedges around the edge as shown, up to the line of the size of the lift. It will be observed that the greater the curve the closer these notches will have come together. The pieces that remain have small holes drilled or pricked in them. They are then turned to a right angle. This can be done with a pair of wide-nosed pliers. The work is now ready to be dipped, polished and lacquered.

To give brass its bright color it should be "pickled" in a weak solution of nitric acid and water, till all stains are removed; then immersed rapidly in pure acid and washed off quickly in several waters. Dry it in ash or mahogany sawdust. Polish it with rotten-stone and oil, and finish with dry rouge and chamois leather. Should dirt remain in the chased parts, wash the mount in hot soda and water or potash. Brush out the lines with a soft brush, wash in clean water, dry it as before mentioned, and polish it with a dry piece of leather.

It can now be lacquered. The work must be heated to 212 Fahrenheit. The lacquer is applied with a wide camel's-hair brush. Care must be taken not to pass the brush over the parts previously lacquered, as it will blur instead of having a bright and lustrous finish. The bellows is now placed inside the mount. The laps can be driven close up to the wood with a hammer. The mount should be securely fastened with escutcheon pins driven into the holes previously drilled. Cut the mount up close to the hinge joint and mark off holes through the leather of the hinge (the same holes from which the nails were extracted). Drill these holes in the metal and replace the nails. Mark off the holes for the side straps one at a time, drill them and insert the nails. Commence from the nozzle end and finish at the handle. The same plan should be pursued for the other side. If the leather should stretch it can be lapped at the handle.

Another way to mount, after finishing as above described, is to cut out the metal the exact size of the bellows. Scribe a line with your compasses an eighth of an inch around the edge of the mount. Then scribe another line a quarter of an inch from the edge. Chamfer the edge up to the first line. Between the chamfer and second line, drill small holes an eighth of an inch apart. Get the mount to lie perfectly flat, using the mallet if necessary. It is now polished and lacquered and fastened on with brass escutcheon pins or upholsterer's brass pins, small size. American-made bellows may be bought for twelve dollars a dozen, according to the

size required. These are very good for covering with metal. The leather on them is very good, but the wood itself is not always satisfactory for woodcarving. However, this is easily remedied by removing the lift and cutting out another one in any wood you desire, which when carved can be secured in the same place and with the same straps and pins. It is not always necessary to remove the wood to carve it. A block of wood placed between the handles of the bellows when clamping it to the bench will hold it firm and solid. The mallet should not be used when the work is secured in this way, as the wood is liable to split. Amateurs will always find it best to take the lift out to carve it, and, after all, it is very little trouble, and the work is the more satisfactory.

JOHN W. VAN OOST.

THE true direction for American design at present, Mrs. T. M. Wheeler remarked the other day, lies in



BELLOWS MOUNT IN REPOUSSÉ.

using familiar native flower forms upon the lines of classic ornament. In one of the brocades woven, under her supervision, for her firm, The Associated Artists, this idea is carried out very beautifully. In what is called a Louis XV. design, which has the graceful lines and dainty character of the ornament of that period, its detail consists of chrysanthemum leaves and flowers treated simply and naturally. The particular flower to be used should always, as in this instance, be selected for its harmony with the spirit of the ornament chosen.

There are few people who could not make their comfortable home pleasing in its surroundings, if a little energy and judgment were exercised. Before buying, map out in the mind exactly what you intend to purchase. Beware of gay and contrasting colors, because it is hard to obtain a pleasing result by combining them.

No one who enjoys and appreciates the graphic arts in any large and comprehensive sense can be dead or dull in feeling. His thoughts cannot be without tenderness or pathos; he cannot close his mind against either the gladness or the sorrow of his fellow-men. It is not the splendor of painting, the rich color and gorgeous accompaniment of gilded frame and palace wall, which make us proud of the influence of art, but the vastness of its sympathies with all humanity and with creatures inferior to humanity. Nothing is too humble for its loving observation, nothing too strong or terrible for its fearless scrutiny.—Hamerton.

NEW PUBLICATIONS.

ART IN THE MAGAZINES.



THE Christmas number of Scribner's is largely devoted to matters interesting to artists and lovers of art. Of especial interest are the two articles expressing the views of Mr. Will H. Low and Mr. Kenyon Cox on "The Nude in Art." Some ladies of Philadelphia, it may be remembered, recently singled out these two painters as the objects of an attack which was meant to strike at all artistic employment of the nude. We believe that there is a right and a wrong employment of the nude; that it is easy for persons who are capable of appreciating the right to discriminate between it and the wrong, and every person claiming to possess any degree of culture should be able to do so. There have been, and there are, painters of talent who transgress, and the Philadelphia ladies should have reserved their fire for them. Nothing could be more unfortunate for the interests of art and of true morality than their uncalculated onslaught, which must be considered by every artist as an attack upon the profession at large.

Neither Mr. Low nor Mr. Cox makes any direct reference to this unfortunate affair. Mr. Low's article, indeed, is directed principally to justifying his predilection for classical subjects, which do not necessarily involve the use of nude figures. He reminds us that the legends of old Greece are now as fresh and apposite as when Homer sang them. "The mythology of Greece, the stories of Rudyard Kipling are filled with very much the same men and women. We read modern meanings into the old tales, and it is proper that we should do so; and when they are painted with the modern sense of the importance of light and atmosphere and the relations of background and subject, the pictures in which they appear have at least as good a right to be painted at the present day as pictures of realistic ugliness. Better; for the old tales, being part of our general culture, furnish subjects which are understood at a glance." But just what has this to do with the painting of the nude? Nudity is hardly a characteristic of the most ancient Greek art, and the female figure is scarcely ever undraped in art of the early classic period. Even Venus and the Graces were seldom represented nude until art had begun to decline. To this Mr. Low makes no satisfactory answer, but seems to take it for granted that "the nude" and "the ideal" are somehow convertible terms. As to the relations of a painter of the nude to the exhibition-going public, he thinks that the corporation of the committees of admission in all our large cities is a sufficient guarantee that nothing offensive to public morals will be admitted.

Mr. Cox deals more directly and decisively with the question. The painting of the nude is necessary to keep up a high standard of taste and of technical excellence among our painters. It is the best possible object of study, and as necessary to the painter as practice at the dissecting table is to the physician. Neither Mr. Cox nor Mr. Low would permit the public exhibition of mere studies. But Mr. Cox expresses distinctly the rule that Mr. Low leaves us to infer—namely, that the nude is, as Mr. Cox puts it, "the one great medium of expression for abstract ideas in the arts." This is, indeed, the highest ground for the use of the nude, but some will think that better arguments are needed to establish it than that "clothes were an impertinence to Jupiter or Apollo," for the inventors of these divinities did not think so. The third reason given by Mr. Cox is, we believe, the principal one in the minds of most painters or sculptors of the nude, ancient or modern: it is that the beauty of the human figure is the highest kind of beauty known to us. In fact, if one thinks of it, the use of the nude in ideal subjects follows properly from this proposition, and so does its use in study. If Mr. Cox had reversed the order of his reasons, his argument would be clearer. Men paint the nude figure, first, for its beauty; secondly, because, owing to the supremacy of its beauty, it affords the most adequate means for symbolizing abstract ideas; thirdly, because, owing to its beauty, its dignity and its difficulty, it is the best subject for study.

Mr. Low's "Narcissus" and Mr. Cox's "Lilith"—an illustration of a poem by Rossetti—have been photo-engraved to accompany their articles. Mr. Low has, in the same number of Scribner's, an account of the "Mural Paintings in the Pantheon and Hôtel de Ville of Paris," with engravings after the pictures by Puvis de Chavannes, Jean Paul Laurens, Henri Levy, J. E. Lenepveu, Joseph Blanc, Cabanel, Bonnat, Galland and Gervex. The subject, as regards the Pantheon, is one with which our readers are familiar. Our one criticism would be that no effort is made to show the general decorative scheme into which these separate pictures fit, and the impression which the reader will gain will be that they are no more connected or harmonized than the pictures in an ordinary exhibition. There is also in this number a photo-engraving of the portrait of Simon de Vos, by himself, in the Antwerp Gallery, an illustrated article by Mr. H. H. Boyesen, on "Norwegian Painters," and one by Mr. F. D. Millet on "The Decoration of the (Chicago) Exhibition." Mr. Beckwith's "Talk" in the last number of The Art Amateur covers much the same ground.

THE December Century has what we may call a gallery of madonnas. The frontispiece is a fine engraving, by Wolf, after Dagnan Bouveret's "Madonna and Child," and other full-page engravings, similar subjects are after paintings by Mr. F. V. Du Mond, Mr. E. E. Simmons, Miss M. L. Macomber ("The Annunciation"), and Mr. H. H. Thayer ("The Virgin Enthroned"). All except Mr. Du Mond's painting have been noticed by us in our accounts of recent exhibitions. The exception shows the Virgin seated on a stone bench at a cottage door, over which hangs a branch of vine. It is a pretty bit of sentiment; but it is hardly necessary to add that in none of these paintings is there any expression of religious feeling. Worthy of remark as an excellent piece of wood-engraving is Mr. Closson's full-page cut, after a photograph, of Madame Jenny Lind Goldschmidt. There is an engraving of Mr. Blashfield's huge painting, "Christmas Bells," at the Retrospective Exhibition of the Society of American Artists, and an interesting article, by Mrs. Schuyler Van Rensselaer, on "Picturesque New York," illustrated after etchings by Mr. C. F. W. Mielatz.

AN article by the late Theodore Child, whose unexpected death at Ispahan has deprived The Art Amateur of one of its most valued contributors, is the principal attraction in the December Harper's. It is on "Some Types of the Virgin," and it is most interesting to compare these "types" of the Renaissance with the modern ones in the Century. The engravings are after Giovanni Bellini, Lippo Lippi, Sandro Botticelli, Andrea Mantegna, Pietro Perugino, Raphael, Lionardo and Hans Memling. Mr. Child's conclusion is that the Virgin gradually became, in the course of the development of Renaissance art, "the supreme personification of the physical as well as of the moral beauty of the modern woman." At present, we seem to be turning back to the pre-Christian ideal of simple motherhood. A Christmas carol, "Triste Noël," by Louise Imogen Guiney, is prettily illustrated by Mr. Du Mond.

TH Davis, Henry this be subject wi most inhabi situat their n reside Street, may be Strand the wr have n mere c localiti recom amusin (G. Jar

SOU a verita cific. are writ intoxic "Ch and tee Who w such an ley"? tutored "In Poe and impunit ever, is who bu Night bacchan are unp dreamy in which recognit These lished o is prefac tion fro every rec \$1.50.)

MAU little Red bed with 's trying master's my-Thur lips puch There ar in Miss Stokes Co.

WITI adapted fiction, who coverer's his broth of waitin idea, his manner trated. (

THE Tow-PAT cially tho for they v tematic wo of Plum Colonel S "A Ta will also somewhat & Co., cl

FAIRY will be w Who of f now to the Killer," "these inti again, but are incline knew them A short hereafter days in t people. I ing, thoug as, may be the do embellishe Co.)

THE is a really trayed mo Poor," but ness, which sulta, Mr wisely, or h for many l little fellow figures, eit them in a dealt with needs so cl the betterm motives, th ers to creat he has so n sibility of doing work fit, ever bec country ent thation, thr parents, in istence, (C

ABOUT PEOPLES AND PLACES.

THE GREAT STREETS OF THE WORLD, by R. H. Davis, Andrew Lang, F. Sarsay, Isabel Hapgood, W. W. Story, Henry James and Paul Lindau. If, at first sight, the title of this book conveys the impression that it is a "réchauffé" of a subject which has already been done to death, the purchaser will be most agreeably surprised. In the first place, the writers are all inhabitants of the cities where the streets whereof they write are situated, and in the second they are all persons who have made their mark in the annals of literature. Scotchmen, perhaps, who reside in New York, may be somewhat disappointed that Princes Street, Edinburgh, has received no mention, and Londoners may be surprised that Piccadilly has been chosen instead of the Strand, but so brightly is the book written, and so cleverly have the writers performed the tasks allotted to them, that they will have no cause for complaint, when they consider that this is no mere chronicle of historical events which have occurred in certain localities, but simply chats on places well known. We cordially recommend this work as not only well written, but thoroughly amusing, and cleverly illustrated by A. B. Frost, W. D. Almond, G. Jeannot, J. E. Rôpin, E. Tito, A. Zazzos and F. Stahl (Charles Scribner's Sons, \$4.)

SOUTH SEA IDYLS, by Charles Warren Stoddard, is a veritable string of pearls from the sun-kissed isles of the Pacific. They are filled with a rare, indescribable, exotic charm, and are written with a delicious spontaneity and abandon which fairly intoxicate the reader.

"Chumming with a Savage" is tender, pathetic and humorous, and teems with exquisite bits of descriptive and poetic imagery. Who would not with barbarians dwell if one could affiliate with such an incomparable boy as Kana-Ana, the "Pride of the Valley"? In truth it was kindred to try and civilize this naive, untutored spirit of the forest.

"In the Cradle of the Deep" is fraught with suggestions of Poe and "The Ancient Mariner," and can only be perused with impunity on a bright, sunny morning. "In a Transport," however, is far more reassuring and comforting, especially for those who but occasionally "go down to the sea in ships." "The Night Dancers of Waipio" is a sensuous picture of a tropical bacchanal. Evidently the voluptuous charms of the "hula-hula" are unparalleled, even in the Orient. And then the indefinable, dreamy bliss of the "lomi-lomi" treatment described elsewhere, in which "every nerve of the body is seized with a little spasm of recognition and dies happy!" May we live to be "lomi-lomied"!

These same priceless little gems of truth and fancy were published originally twenty years ago; the second edition before us is prefaced with a most generous and cordial letter of introduction from Mr. Howells, which will find an echo in the heart of every reader of the South Sea Idyls. (Charles Scribner's Sons, \$1.50.)

BOOKS FOR YOUNG PEOPLE.

MAUD HUMPHREY'S BOOK OF FAIRY-TALES has little Red Riding Hood peeping in at the door on its cover, and in bed with the wolf on its title-page, and elsewhere Miss Cinderella's trying on her crystal slipper; Puss in Boots is purring by his master's head; Goody Two Shoes is dancing a minuet; Hop-o-my-Thumb is going to school, and the Sleeping Beauty has her lips puckered up, all ready for the kiss that is to awaken her. There are many other old friends, looking quite as young as ever, in Miss Humphrey's pretty colored drawings. (Frederick A. Stokes Co.)

WITH COLUMBUS IN AMERICA, by C. Falkenhurst, adapted by Elise F. Lathrop, is a happy mingling of history and fiction, with the former predominant. The tale of the great discoverer's early wanderings, of his practice at map-drawing with his brother Bartholomew, his courtship and marriage, his years of waiting in Spain for an opportunity to carry out his great idea, his voyages, and his unhappy end, are very well told in a manner that is likely to prove attractive to young people. Illustrated. (Worthington Co.)

THE RIVERPARK REBELLION AND A TALE OF THE TOW-PATH, by Homer Greene, will delight all boys, but especially those who contemplate entering the army as a profession; for they will sympathize with the hero, be disgusted with the systematic wickedness of his rival, laugh at the somewhat heavy fun of Plumpy, and admire with us the courteous manliness of Colonel Silsbee.

"A Tale of the Tow-Path," though not in any way military, will also interest and amuse the youthful reader who pursues the somewhat doleful adventures of Joe Garton. (Thos. Y. Crowell & Co., cloth, \$1.)

FAIRY TALES IN OTHER LANDS, by Julia Goddard, will be welcomed by many of us as old friends in a new dress. Who of maturer years, for instance, would not confess gladly now to the adolescent joys of "Puss-in-Boots," "Jack the Giant Killer," "Beauty and the Beast," "Red Riding Hood," etc.? All these intimate companions of childhood are introduced to us again, but in foreign guise and surrounded by circumstances that are inclined to differ very radically from those under which one knew them aforetime.

A short introductory note to the volume advises us to beware hereafter about claiming originality for the legends of our early days in the face of these gleanings from the lore of ancient people. However, these little tales are fairly ingenious and amusing, though the heroes and heroines, with the fairies, genii, giants, etc., may not become so tenderly cherished in the childish heart as the domestic and time-honored variety were. The book is embellished with eighty-six illustrations. (Casell Publishing Co.)

SOCIOLOGY.

THE CHILDREN OF THE POOR, by Jacob A. Riis, is a really admirable volume in which the author has not only portrayed most graphically the condition of "The Children of the Poor," but has also shown vividly the underlying strata of goodness, which only requires development, to produce the best results. Mr. Riis, in avoiding columns of statistics, has done most wisely, or he could not have made his book so interesting as it is, for many people who really take an interest in the lives of their little fellow-creatures would, if confronted with long arrays of figures, either shirk the task of wading through them, or else skim them in a perfunctory manner which is useless. Mr. Riis has dealt with his subject so sympathetically, has put the children's needs so clearly, and has urged so forcibly the vital necessity for the betterment of their lot, both from religious as well as patriotic motives, that we feel sure the book has only to be read by thinkers to create a downright enthusiasm to carry out the noble work he has so much at heart. Above all, he lays stress on the impossibility of children who are closeted all day in tiny, stuffy rooms, doing work for which their tender years render them totally unfit, ever becoming the true citizens to which their birth in this country entitles them, inasmuch as they cannot obtain any education, through having to work with their poor, half-starved parents, in order to get even a morsel of food for their very existence. (Charles Scribner's Sons, \$2.50.)

FICTION.

WINTERBOROUGH, Eliza Orne White's new novel, describes in a somewhat realistic way life in a quiet New Hampshire town. The heroine, Persis Hastings, is a spirited girl and a fatiguingly brilliant talker, whose feelings toward Harold Strong, the hero, undergo a slow change during the years in which he is successively her schoolteacher, "calling acquaintance" and esteemed friend. The story is an unpretentious one, but very readable. Of late, so much has been written about care-burdened and illiterate New England people that it is refreshing to come across a book in which the characters are cheery and speak good English. Miss White has used dialect sparingly, but as admirably as Miss Wilkins, and has been favored above the latter in knowing New England ministers who were neither dull nor narrow-minded. (Houghton, Mifflin & Co., \$1.25.)

In the history of **A MAD TOUR**, by Mrs. J. H. Riddell, we are told of the adventures of a spinster lady of uncertain age but obliging disposition, and an extremely immature youth named "Bobby" Short. Robert seems to exercise a fatal fascination over his elderly friend, inasmuch as he induces the worthy dame, sorely against her will, to accompany him on a pedestrian trip through the Black Forest.

The experiences, such as they are, of this ill-assorted pair may be read with absorbing interest by their immediate friends, but the general public will be apt to grow weary before long of the idiosyncrasies of "Bobby," while the quasi-humorous despair of the poor woman who is obliged to endure the companionship of this tiresome boy for a whole fortnight is amusing, perhaps, at first, but carried through sixteen chapters it becomes simply wearisome. If one might venture a suggestion, the next time "Bobby's friend" undertakes a tour, mad or otherwise, and would fain publish it abroad afterward, let her callow comrade of aforesaid be left in the seclusion of his home. (United States Book Company, \$1.25.)

In **OLD ST. STEPHENS**, by Jeanie Drake, purports to be the early reminiscences, or journal, of one Anthony Ashley, Esq., of Woodhurst, a plantation in the parish of St. Stephen's, near Charleston, S. C.

There is a quaint, old-time flavor about this forcible and moving tale which is almost suggestive of Thackeray. The reader is transported back to the hospitable and courtly ante-bellum days of the South, when the genus gentleman prided itself more on quality than quantity. Especially charming are the pictures of home life, ere the brothers Miles and Anthony Ashley had reached their majority. Delightful and well-drawn characters, too, though not unfamiliar, it may be, as Southern types, are those of the high-minded father, occasionally given to Latin quotation; of Cousin Betty, the kindly and unselfish housewife; and of the worthy colonel, Homer Virgil Milton, genial, garrulous and reminiscent of Washington and Lafayette. After Anthony's return from Oxford a troublous period is inaugurated at the plantation. With an aching heart he discovers evidences of a seeming friend's duplicity, of a fair girl's undue love of admiration and of a noble brother's too trusting heart. Unfortunately a crisis is precipitated, and direful results ensue. But the hero finds a refuge at last in his sorrow, and lives to bequeath this story of his boyhood to his grandson. (D. Appleton & Co.)

MR. FORTNER'S MARITAL CLAIMS AND OTHER STORIES, by Richard Malcom Johnston, are worthy successors to the delightful Dukeborough Tales, by the same writer. These little sketches are quaint, homely and unpretentious, like their predecessors, and fully as entertaining in crisp, racy delineations of Southern life. The prolific author must have a veritable mine of early reminiscences to fall back upon, and it is to be hoped that this rich vein of pure ore is by no means exhausted yet. Intensely amusing and almost pathetic is the history of the rise and fall of old Jaymiah Fortner's marital claims. The worthy Baptist deacon quotes the somewhat radical views of the 'Postle Paul on woman once too often, and behold him, overthrown and penitent, at last, before his better half. Old Gus Lawson is inevitable; this lanky, red-haired, awkward schoolboy, who is wont to exercise a potent charm over the girls on the score of his capacious pockets, ever bulging with dainties, finds himself one day pierced with Cupid's arrow; but alas! which is it—Miranda or Sarah Ann? The reader will share the joy unspeakable of "Old Gus" when a kindly fate decides the vexed question for him. "A Moccasin among the Hobbits" and "A Surprise to Mr. Thompson Byers" are less original, perhaps, than the others, though they are assuredly charming tales. (D. Appleton & Co., 50 cents.)

BERRIS, by Katherine S. Macquoid, seems to be lacking in the qualities which point to a prolonged career; still it may interest a numerous class of readers, who prefer something faintly suggestive of Miss Braddon, for instance, to a novel of searching critical analysis. Berris, a spoiled, provincial beauty, whose greatest delight is self-admiration, lives in humble lodgings with her modest and unselfish sister, Molly. She becomes the wife of an honest, hard-working country lawyer, named John Statham, who manages to control his temper wonderfully. Poor John is called away suddenly to Australia, and is shipwrecked shortly after leaving England. For some time past Berris has realized the limitations of her first matrimonial venture. She now mourns her loss, but bows with becoming resignation to the will of Providence.

Sir John Horsham, a professed sensualist, of mature years, but possessed of landed estates, has recently become a widower. The baronet sympathizes with Berris, and in consideration of his wealth she is constrained to marry him. For nearly twenty years she unremittently hates and despises her noble spouse, until he becomes decrepit with paralysis, and then by a curious chain of circumstances they agree to try and make each other happy for the rest of their days. It is simply refreshing occasionally to turn to the simple love experience and happy marriage of the elder sister, Molly. (National Book Co.)

ZACHARY PHIPS, by Edwin L. Bynner, tells the story of a plucky little Yankee boy from Boston, who runs away from school and home one day, and forthwith proceeds to identify himself with some of the notable events of American history at the opening of this century. Zach forms the acquaintance of a quaint, ungainly old sea dog named "Sandy." The oddly assorted pair cast their lot for a while with Aaron Burr's famous Wabash expedition; then they turn up in New Orleans as the skipper and crew of a wealthy planter's private yacht. Zach now

goes in for hard study in his spare moments, and makes up for early deficiencies. On the outbreak of the War of 1812 he enters the navy as a midshipman, and takes a creditable part in the memorable engagement of the good ship Constitution. Later on, he gets mixed up in the Seminole War, and is daring enough to remonstrate with "Old Hickory." Finally this remarkable youth is sent to London by President Monroe, as a matter of expediency, with an under-secretaryship's appointment under Minister Rush. Thenceforth successes, diplomatic, social and matrimonial, crowd in upon him. Up to this point the story is interesting and bright, but the closing chapters are weak, and the melodramatic episode of the "Indian Princess" might well have been left out. (Houghton, Mifflin & Co., \$1.25.)

DUKEBOROUGH TALES, by Richard Malcolm Johnston, relate chiefly to incidents in the varied career of Mr. Bill Williams and his boyhood's friends. According to the preface, Dukeborough is identical with the village of Powelton, Ga., near which the author was born, and these delightful little tales are largely the memoirs of his youth in the "grim and rude, but hearty old-times in Georgia." "The Goosepond School," with the thrilling narrative of "How Mr. Bill Williams Took the Responsibility," will strike a familiar chord, doubtless, in the hearts of many who have known something of a district school.

These chronicles are quaint and homely, indeed, but how exquisitely natural! The reader can almost fancy himself a participant in the joys and sorrows of these urchins. Allen Thigpen, Brinkly Glisson, Asa Boatright, not to mention the redoubtable "Mr. Bill" himself, become old friends before you have read two chapters. And as for that remarkable pedagogue Israel Meadows, who will not laugh heartily when he reads of the magnificent thrashing he got at last, at the hands of Brinkly, who fairly surpassed Nicholas Nickleby in his little affair with Squeers. Mr. Bill becomes a trifle monotonous in "Old Friends and New" when he takes to posing as a "flurrit," and one feels strongly inclined to shake hands with Allen Thigpen when he remarks, "How Sister Karlene could take a likin' to him, I never could understand." Still we may well pardon the astute "Mr. Bill" for the sake of the others, and, after all, the public must feel deeply indebted to Mr. Johnston for this pleasant introduction to the friends of his early youth in Georgia. (D. Appleton & Co.)

JEAN DE KERDREN, a narrative of French life by Jeanne Schultz, the author of "La Neuvaïne de Colette," is equally charming and simple in its character, but with an undercurrent of pathos which seems unduly brooding in the closing chapters. Jean de Kerdren is a young naval officer of ancient and noble Breton lineage. Brave, haughty and taciturn, with an air of perfect distinction and high breeding, he is also described "as such a mass of contradictions and of singular combinations, that the reputation he bore for eccentricity can be readily conceived." No thoughts of love have disturbed his lofty serenity; the sea is his supreme mistress. During the carnival season at Nice he meets a delicate and lovely young girl, who effectually captures the hearts of all his brother officers, while he alone is untouched. A month later this maiden loses fortune, a fond father, home and friends at one blow. Jean encounters her again as governess in the house of a vulgar banker, who is about to deliver over to him an immense fortune left by a deceased uncle. The youth's chivalrous nature is deeply impressed with the forlorn lot of Alice de Valvieux, and forthwith he offers himself to her unreservedly purely from motives of pity. Alice accepts him and loves him with her whole soul.

The sailor gives up his old love, the sea, without a murmur, and takes his wife to his lonely castle in Brittany, prepared for a life of self-sacrifice; but Jean's heart is quickened at last with the dawning of actual love; and one day he declares his passion to Alice in the solitude of the forest. Then comes the pathos of this story, when all looks rosy and bright. Alice begins to pine away slowly, and Jean learns the appalling truth that consumption has seized her in its fatal grasp. He buys a magnificent yacht, and cruises up and down the waters of the Mediterranean, endeavoring to restore the health of his now beloved wife, but in vain.

The carnival season has come around again at Nice, and on the anniversary day of their meeting the year before, poor Jean follows the dead body of his wife ashore. Jean consecrates himself to the priesthood, and Kerdren Castle is deserted, for there can never be another countess of Kerdren. (D. Appleton & Co., cloth, \$1.00.)

MISCELLANEOUS.

THE EARTHLY FOOTPRINTS OF OUR RISEN LORD gives the four gospels in a continuous narrative, and contains numerous illustrations, some after original drawings and others after well-known paintings by noted painters, old and new. There is an introduction by Rev. John Hall, D.D. (Fleming H. Revell Co.)

WISPS OF WIT AND WISDOM, by Albert P. Southwick, A.M., adds another volume to the list of encyclopaedic manuals which answer such questions as "Who was King Lud?" and "What is the history of the letter J?" questions we all are liable to be asked, and ought to be prepared to meet. Mr. Southwick's useful little book contains six hundred questions and answers. (A. Lovell & Co.)

COLUMBUS, a calendar of biographical pictures, makes a very appropriate present for the New Year. A series of leaves, fastened by a ribbon, presents the leading facts in the life of the great navigator, set forth in brilliantly colored designs by V. A. Searles. In addition, each leaf contains a calendar for the month, and there are views of the house in which Columbus was born and of that in which he died. (L. Prang & Co.)

MR. WILLIAM WATSON, WHOSE WORDSWORTH'S GRAVE AND OTHER POEMS reach us in a second edition, is a modern Englishman, not without twinges of conscience even in matters political, who knows how to turn a sonnet and who does not disdain rhetoric. He seems to be a sincere admirer of Wordsworth, prose and poetry alike, and imitates his manner with considerable success. The opening poem is descriptive and reflective; the others mostly political. The little volume is well printed, and has a half-tone picture of Grassmere churchyard as a frontispiece. (Frederick A. Stokes Co.)

AN ATTIC PHILOSOPHER IN PARIS; OR, A PEEP AT THE WORLD from a Garret, being the Journal of a Happy Man. It must be more than a quarter of a century since Emile Souvestre first gave the world the benefit of his Attic reflections on the elements of true happiness, inherent within us all; and to-day these simple and wholesome treasures of optimistic philosophy seem as fresh and applicable to our every-day life as if written yesterday. Even the little anecdotes and occasional bits of personal reminiscence by the wayside are but tales that are ever worth the telling, and can never lose altogether their message of inspiration and good cheer.

The new edition just issued is a delight to the eye in every respect, the binding being uniform with the popular "Story of Colette," while the illustrations, vignettes, etc., are designed by the same clever artist, Jean Claude.

As a gift-book for any season the "Attic Philosopher" in its new dress seems especially appropriate. (D. Appleton & Co., \$1.50.)



TREATMENT OF DESIGNS.

HOLIDAY GIFTS (COLOR PLATE NO. 1).

OIL COLORS.—In copying this picture it is important that the figure should be carefully placed on the canvas and the proportions correctly suggested in charcoal before the details are proceeded with. Sketch in also, in their proper relations, the chair in which the young girl is sitting, the desk, vase of flowers, box of ribbons, etc., as all these objects form important lines of composition in the picture. Secure the outlines and forms of the general masses of shadow by painting them in thinly with burnt Sienna and turpentine. While this is drying, paint in the general effect of the background, but without elaborating the details.

If the flesh tints and light draperies are left till the last, you will secure brilliancy by contrast with the darker tones surrounding them. The colors used for the wall and floor are raw umber, yellow ochre, bone brown, burnt Sienna and permanent blue, but add more or less white as required to lighten the tones, and substitute ivory black for bone brown in the softer gray half tints.

These same colors will serve for painting the chair and desk, with the addition of madder lake in the richer tones of the legs and arm of the chair. For the soft gray light on the back mix ivory black, permanent blue, white, yellow ochre and light red with white. That little part of the chair-seat which is visible beneath the girl's figure is dull red and gold brocade, and may be painted with yellow ochre, madder lake, white, raw umber and a little ivory black. These same colors are used, though in different proportions, for the silken draperies which hang from the chair and desk. For the bunch of purple lilacs in the vase, use madder lake, permanent blue and white, with raw umber and light red added in the shadows and a very little ivory black substituted for raw umber in the grayer tones. The brass handles on the chest of drawers may be given a somewhat more yellow effect than appears in the colored plate, and are painted with cadmium, white, raw umber, a little burnt Sienna and ivory black.

The dress must be kept light and delicate in color, and it will be better to make the shadows less green and of a softer gray than is seen in the colored plate. This effect may be noticed in the flesh tints also, and should be modified accordingly. Lay in the broad masses of light and shade for the white dress very simply at first, adding the pink brocaded spots afterward. For the white ground use white, a little yellow ochre, vermilion, permanent blue and a very little ivory black. In the shadows substitute light red for vermilion, and add raw umber. The red and pink spots are made with rose madder, yellow ochre, white and a very little ivory black. Paint the red ribbons with vermilion, madder lake, yellow ochre and white, with bone brown in the shadows and a little burnt Sienna in the deeper touches.

For the general tone of the hair, use bone brown, yellow ochre, white and burnt Sienna, adding a little ivory black and a touch of permanent blue in the grayish lights. The flesh is painted with white, vermilion, yellow ochre, madder lake, a little raw umber and cobalt for the local tone, and a small quantity of ivory black with light red is added in the shadows. In the cheeks use a little rose madder with the local tone; for the lips and ears use vermilion, madder lake, white and raw umber, shaded with light red and a very little cobalt.

Paint the features carefully, using fine flat-pointed sables for the small details and outlines; the latter should in no case be hard against the background, but must be slightly blended in parts. Small and medium-sized flat bristle brushes will be needed for the general painting, and a little poppy oil may be used with the colors as a medium.

PASTEL.—Draw in the figure, chair and other accessories very carefully and delicately with some hard, light-colored pastel. Great care should be taken to preserve the character of the figure, and to keep the flesh tones clear and clean. They should not be worked over too much.

It would be well to put in the background behind the head and upper part of the figure first. This should be made with some yellow (cadmium) and some red, under a light brownish (raw umber) tone. The hair touched by the light will need light grays, both warm and cool, and a few light touches of yellow, with darker yellow (raw Sienna) and a little brown and some gray for the shadow. The flesh tones are all cool, and should be made with very light shades of purplish pink and blue gray; also touches of light blue. The shadows on the neck and upper arm are greenish gray (also a very light tone), with touches of light blue, a little red, and a very little orange cadmium. On the right arm the shadows are warmer, and require more yellow. The light part of the dress is a yellow white, with touches of deeper yellow and a few spots of pink (light shade of crimson lake). The shadows are greenish gray, with touches of blue, light red and a little yellow. In painting the red ribbons, care should be taken not to make them too bright. The chair is a reddish brown—be careful not to make it too dark—the back requiring a warm gray, with touches of blue gray and purplish gray in light tones.

The legs of the other chair are a greenish gray of dark tone, and the back will need several shades of different grays, with a little light blue for the high light. The shadow on the drapery here is a warm gray, with touches of red, and the pink for the

light should be put in with crisp touches. For the drapery behind the chair, various shades of gray will be needed, with touches of red, blue, yellow and green. The vase and other accessories on the desk should be put in very delicately, and should not be much modelled. The background here is bluer than in any other part of the picture. The deep shadow is purplish in tone.

A warm yellow under a greenish tone will give the color for the floor. The shadows here are brown, with some dark gray green. The part of the figure that cuts most sharply against the background is the raised arm, so nothing in your picture should be as sharp as this. Be careful not to over-model the accessories, for that would make them too important, and would thus detract from the figure.

STILL-LIFE (COLOR PLATE NO. 2).

In copying the flowers, particular care should be given to the drawing of the petals, which were faithfully studied from nature by the artist, and will be found especially valuable for the student on that account.

OIL COLORS.—A fine canvas or academy board will be suitable for painting upon, though wood or any appropriate material may be used, if the subject is applied to decorative purposes. Draw in the general lines of the composition, carefully placing the roses in their proper positions in relation to the stems and leaves. Indicate also the outline of the table, and suggest the covers of the book as they are seen beneath the roses. It is extremely important that everything should be in its right place before you begin to paint, in order to keep the colors fresh and pure.

For the simple gray background, mix white, yellow ochre, ivory black, permanent blue and light red. For the table in the foreground, use bone brown, white, yellow ochre, light red and a little permanent blue. Add to these burnt Sienna and black

Use camel's-hair brushes in painting with water-color, and let the washes run freely over the paper when putting in the general tones. Fine round pointed brushes are best for drawing small details and the fine lines of the leaves and petals. Be careful to let one wash of color dry before painting over it, and have a piece of clean blotting-paper at hand to take up the superfluous moisture. For decorative painting on textile fabrics, glass, wood, ivory, etc., Chinese white may be added to all the transparent colors. This renders them opaque, and less water is used in mixing them, though the general treatment is the same.

PASTEL.—This study can be pasted either on pastel board or cartridge paper, the board or paper being left unpainted for a background. Draw in the outlines of the roses—not of the separate petals—with some hard red pastel. Then sketch in the leaves and the book and also the edge of the table. For the darkest parts of the roses you will need dark crimson lake or madder shades. For the medium tones some yellow or orange should be put on under a medium red—that is, for the two roses in the foreground. For the highest lights on these some pink, a little light but cool gray, and a touch of light purple will be necessary—the other roses are cooler in tone, especially in the lights, which are painted with a light shade of purple and a very little pink. For the greens of the leaves you will find most of the tones in your box; they will require in the lighter places a little yellow put on first, and in the upper cluster some grays and also some blue should be added. For the leaves whose backs are turned up hardly any green is necessary. These should be painted with light gray green, with touches of cool and warm grays and a little light yellow for the vein through the centre.

The book should be painted with some yellow ochre or raw Sienna color, with a little light red on the top and some brown in the shadows. The table will require first a light yellowish color and then some grays—blue gray, pinkish gray and purplish gray of very light tones. See that the roses do not cut out too sharply against the background. The edges of one or two of the leaves may be left crisp and sharp.

BREAD PLATE.

In this design there is scope for a style of painting just now very popular—that is, tinting the ground in every part.

In fact, if the plan adopted in the Royal Worcester method is followed, but transparent colors are used instead, the effect will be charming. Again, this plan somewhat lessens the difficulties that present themselves in carrying out so intricate a design. The scheme of color is as follows: Use for the border a cream and écu ground alternated; for the stems, rim, divisions, dots and centres of the flowers, gold, and for the petals, silver. Paint the bands across the plate pale cream color, the ground on the centre of the plate, soft pink, and the group of flowers and grasses in natural coloring outlined with gold. For the cream ground, lay on a very thin coat of ivory yellow; for the écu ground, take yellow ochre. The divisions only need be marked before laying on the under tint. Mark out also the shape of the bands and tint them with ivory yellow. This done and the color dried, put in the pink ground with a thin coat of deep red brown; this will give a soft pink if not applied too heavily. The design must now be drawn on very cleanly and carefully. Shade the white daisies with

silver yellow and ivory black mixed, with a tender touch of carnation at the tips of the petals. Paint the centres with mixing yellow strengthened with silver yellow and shaded with chestnut brown. Lay in the grasses with moss green J and shade them with chestnut brown. All the solid parts of gold and silver should be put in before the first firing. They can then be retouched where necessary, and the gold outlines put in before the final firing.

COFFEE CUPS AND SAUCERS.

(Published in The Art Amateur, December, 1892.)

WE offer three designs for coffee cups and saucers in response to frequent inquiries for small Dresden-like sprays of flowers for decorating china. The sprays can, of course, be equally well applied to a variety of pieces; for instance, a bureau set or a smoking set, which forms such a capital souvenir for a gentleman. Cracker jars also look well powdered with tiny sprays of flowers. If, as in this case, the surface is sufficiently large, the three varieties of flowers can be mixed, thus introducing pink, blue and yellow in delicate shades, harmonized by the green foliage throughout. It may also be noted that for tea or coffee cups, and plates of any size or shape, these designs are equally adaptable. For the pink roses take carnation No. 1 or a thin wash of capucine red, and strengthen a little in parts with complementary colors. For the centres use yellow ochre and chestnut brown, with a touch of silver yellow for the lights. Outline carefully with deep red brown.

For the blue morning-glories take deep blue green, shade slightly with brown green, outline with violet of iron.

For the yellow chrysanthemums put on a flat tint of mixing yellow, strengthen it with silver yellow, shade with neutral gray and outline with chestnut brown.

The foliage throughout can be painted with moss green V or moss green J; for the yellow shade brown green will serve for shading. In each case the outlines should be put in to correspond with the outline of the flower. All the conventional parts of the design must be painted in gold.



EXAMPLE OF LANDSCAPE DRAWING IN CHARCOAL, WITHOUT THE USE OF THE STOMP.

in the deep shadows, and use very little white and yellow ochre. The same colors will serve for painting the book, with the addition of madder lake in the warmer parts, where the roses appear to cast a reflection upon the polished leather. The general tone of green for the leaves may be made with light zinnobor green, white, vermilion and a little ivory black. In the yellower touches add cadmium, and for the shadows substitute burnt Sienna for vermilion and mix raw umber with the black, using always the zinnobor green for a foundation. The rich red roses are painted with madder lake, vermilion, white and raw umber for the local tone. In the shadows use madder lake, raw umber and a little permanent blue. Where a strong dark tone is needed behind and underneath the petals, mix raw umber and madder lake alone.

In the lights use madder lake, white, yellow ochre and a very little ivory black. In the warm reflected lights, where a very brilliant red is seen, the color may be strengthened by adding a touch of cadmium to the madder lake. This cadmium, however, must be used with the greatest care and in very small quantity. Fine sable brushes are needed for the small details, while medium flat bristles are best for the background and general tones.

WATER-COLORS.—The background of this study should be rather lightly washed in, and the general tones throughout somewhat more delicate than in the colored plate, which was originally painted in oil colors. The outlines may also be softer in some places, where the leaves and petals meet the background, the washes being allowed to melt into each other irregularly in parts. If the study is made on paper, a good quality of Whatman's "elephant" will be advisable, and the moist water-colors in tubes should be used.

If transparent washes are employed, all white must be omitted, and the lights made by running thin washes over the clear white paper. The same list of colors given for painting the study in oil will serve for the water-color treatment with the few following exceptions. Substitute lamp-black in water-color for ivory black in oil, and use sepia instead of bone brown. Cobalt blue is preferable to permanent blue, and rose madder will be found more satisfactory than madder lake. All the other combinations are the same.

SU
easily
painting
work.
choice
light
designs

Beg
with t
fer the
ures ar
For the
with a
careful
deep re

For
silver y
quired
woman
also the
low fo
black a

For the
ing yell
the pal
duce a
blossom
silver y
black.

of neut
sible to
at, but
ly W
screen,
cloth a
for this
water-c
would
to the s
of scar
toned v
drapery
blue an
for the
black.

plies yell
the gre
ground
black.
the col
delicate

The
black m
shade fi
This
water-c
be need

If pa
painting
panion
number

FOR
illustrat
should
only for
and gold
the dais
a pink o
by trans
having
turpenti
china th
marks a

Deep
by any o
in, outli
The fir
painting
ers, exce
brown g
with che
should b
centres c
rim of g
found an

For th
ivory yell
the white
with pale
deep red
The cent

nut brow
gin with
shade wit
of a very
green sha
deep red
thorough
necessary
be work

THE
Art anno
A special
Mr. Julia
Charles A
evening c
Plasscha
charge of
Drawing
fee for th
which is
and meta
school of
week, and
shaded m
taught by

THE I
sent to
tinting
school.
awarded
birth, and
(female),
to press p
ject to the

"MELODY" (COLOR PLATE NO. 3).

SUCH a simple, sketchy little figure subject as this is easily within the capacity of amateurs whose specialty is flower-painting, and it is a stepping-stone to more ambitious figure work. A plate with an openwork or fancy edge—there is a fine choice of such at the dealers just now—may be substituted, thus lightening the work considerably. The border of the present design will come in useful for many purposes.

Begin by preparing the surface of the china, wiping it over with turpentine to which has been added a little fat oil. Transfer the design very delicately, but clearly; then outline the features and limbs with Pompadour red, also the wing and drapery. For the local flesh tint take a thin wash of capucine red; blend it with a fitch hair blender. With a brush prepared for painting carefully wipe out the high lights. For the shadows take a little deep red brown mixed with ivory black.

For the shadows of the drapery use deep blue green, black and silver yellow, mixed in different proportions according to the required tint; repeat the flesh colors in the pinkish tones. For the woman's hair take yellow brown shaded with chestnut brown; also the same colors for the cupid, with the addition of ivory yellow for the first wash. Yellow brown, chestnut brown, ivory black and dark brown No. 4 are employed for the stonework. For the sky, take sky blue toned with black, and a touch of mixing yellow in the greener shade. For the ground and foliage, set the palette with silver yellow, black and deep blue green; introduce a touch of moss green V where pure green shows. Paint the blossoms with carnation No. 1. For the border, lay in a wash of silver yellow pure on the ribbon; when dry, glaze it with ivory black. Paint the flowers with mixing yellow, toned with a touch of neutral gray. Outline with chestnut brown. It is quite possible to finish the work in one painting. This should be aimed at, but it cannot be entirely relied on even in experienced hands.

IN WATER-COLORS.—The design is very suitable for a hand-screen, and would look charming for this purpose on bolting cloth stretched on a round frame. Tapestry dyes are excellent for this kind of transparent painting, being, in fact, clear like water-colors. On pale cream or white silk or satin the design would come well for sachets of all kinds, with the border adapted to the shape required. For the local flesh tint, lay on a faint wash of scarlet vermillion; shade with Venetian red and yellow ochre toned with ivory black. These colors are repeated in parts of the drapery. For the blue drapery tones, mix yellow ochre, cobalt blue and black. For the cupid's hair, take French Naples yellow for the lights; shade with raw Sienna and raw umber toned with black. For the maiden's hair substitute yellow ochre for the Naples yellow. For the sky, take cobalt blue, add yellow ochre in the green tones and soften with ivory black. For the foliage and ground, combine lemon yellow, raw Sienna, Antwerp blue and black. Raw umber, black and a touch of rose madder will give the coloring for the stonework. All the shades must be kept very delicate.

The border can be painted with pale lemon yellow and ivory black mixed, allowing the yellow tone to predominate in the faint shade for the flower forms.

This scheme is equally available for painting the design on water-color paper. On textile fabrics a little Chinese white will be needed on the high lights to give solidity.

If painting in dyes, follow the method used in regular tapestry painting, using flat tones, with very little working up. The companion picture to this was published with the December, 1891, number of The Art Amateur.

TEACUPS AND SAUCERS.

FOR useful every-day wear, the cups and saucers illustrated with forget-me-nots and with buttercups and daisies should be decorated directly on the white china. If intended only for ornaments a more elaborate scheme with tinted ground and gold outlines may be employed for the forget-me-nots, while the daisies and buttercups could be treated in silver and gold on a pink or pale violet background. For the simpler method, begin by transferring the design neatly and cleanly on to the china, having previously prepared the surface by wiping it over with turpentine to which a drop or two of fat oil has been added. The china thus prepared will take the transfer or free-hand pencil marks as easily as paper.

Deep blue green gives a pure forget-me-not shade unequalled by any other color in mineral paints. After the local tone is put in, outline every part, including the foliage, with chestnut brown. The first tint for the foliage is in moss green J. In the next painting, strengthen the local tint on the most prominent flowers, except where the high light falls, and shade the flowers with brown green, also the foliage, putting in the darkest workings with chestnut brown. The buds and half-opened blossoms should be painted with Pompadour red or carnation No. 1. The centres can be suggested with silver yellow and yellow ochre. A rim of gold on the outer edge of both cups and saucers will be found an improvement.

For the companion scheme, pass over the daisies a wash of ivory yellow so pale as to give only the effect of cream white on the white china. Shade with neutral gray, tipping the petals with pale pink; carnation No. 1 will serve, and just a touch of deep red brown close to the centre will give the needed warmth. The centres can be painted with silver yellow shaded with chestnut brown and a touch of red brown. For the buttercups, begin with a wash of mixing yellow, strengthen with silver yellow, shade with silver yellow and ivory black, mixed with the addition of a very little deep blue green. Put in the foliage with apple green shaded with brown green. Outline the whole design with deep red brown. Our readers need scarcely be reminded that a thorough drying between each application of paint is absolutely necessary. If this rule is observed the whole of each design can be worked up sufficiently for one firing.

NOTES FROM THE ART SCHOOLS.

THE Pennsylvania Museum and School of Industrial Art announces the following additional courses of instruction: A special evening course in Architectural Drawing, in charge of Mr. Julian Millard; a class in Water-color Painting under Mr. Charles A. Dana, to meet every Wednesday morning; a special evening class in Decorative Sculpture, in charge of Mr. Henry Plasschaert; and a school of House Painting and Decorating, in charge of Mr. Nicola D'Ascenzo. The class in Architectural Drawing meets every Tuesday evening until April, 1893, and the fee for the full course is \$5; the class in Decorative Sculpture, which is designed to benefit workers in stone, terra-cotta, wood and metal, meets three times a week, and the fee is \$10; the school of House Painting and Decorating meets three times a week, and the fee is \$10. We regret to learn that graining, and shaded mouldings and ornaments, are among the subjects to be taught by Mr. D'Ascenzo.

THE New York Institute for Artist-Artisans has presented to The New York Times two (four year) scholarships, entitling the recipients to all the educational advantages of the school. "These," writes Mr. John Ward Stimson, "may be awarded to the two most meritorious competitors of American birth, and under twenty-one years of age (one male, the other female), who shall design and execute in materials appropriate to press printing an original illustration of some American subject to the satisfaction of a jury of selection, this jury to consist

of two persons appointed by The New York Times and two appointed by the Institute for Artist-Artisans."



IN the seal of the Cowles Art School of Boston, Mass., is a motto which, being interpreted, means "Victory to the Deserving," or, more freely rendered, "By Labor we Conquer," a motto that seems highly appropriate when the history and spirit of the school are considered.

In 1882 several art students in Boston, among whom were Mr. Frank M. Cowles and his brother, became dissatisfied with the conventional method of instruction in vogue. Doubtless, the success of the Art Students' League in New York had awakened among these young men a desire to have a similar institution in their own city; at all events, Mr. Cowles was encouraged, both by his fellow-students and by professional artists, to start an independent school on a liberal basis. Two rooms at 161 Tremont Street were rented, and the enterprise started with Tommaso Jugularis as principal and Emil Carlsen and Mercy A. Bailey as assistant instructors.

Early in 1884 the school was moved to its present quarters at 145 Dartmouth Street, a building having been erected by the private liberality of the Messrs. Cowles; but the broad principles upon which the school had been founded were misunderstood, and its struggle for existence was so great that at the end of the year the managers were almost ready to close it. In 1885 Mr. Dennis M. Bunker, one of the founders of the Art Students' League in New York, was engaged as principal; Mr. Robert W. Vonnoh succeeded Mr. Carlsen; the school was remodelled; life-classes were introduced; and prosperity followed. There are now enrolled over two hundred pupils, nearly half of whom are men. The school is self-supporting, and has never received gifts from the public.

Following is a list of classes, with their instructors: Preparatory Antique and Antique, Mercy A. Bailey; Men's Life, Ernest L. Major; Women's Life, Joseph De Camp; Men's Life (Evenings), Messrs. De Camp and Major; Modelling, Miss Theo. A. Ruggles, Henry H. Kitson; Head, Messrs. Major and De Camp; Life, Joseph De Camp; Still-Life, Ernest L. Major; Water-Color, Mercy A. Bailey; Composition, Ernest L. Major; Perspective, Annie E. Riddell; Artistic Anatomy, Mercy A. Bailey; Illustrating, Bertram G. Goodhue. The sketch class, which is open to persons not members of the school, has no instructor. For several years classes in connection with the school were held in Chauncy Street.

In addition to giving a continuous and thorough training in Art, the school meets, in a wholesome way, the needs of a considerable number of earnest students who are not able to attend for long periods at a time, or who have been obliged to gain their instruction in an irregular and unequal way, and need to have their deficiencies made up in special lines of study. An arrangement is made by which students who are compelled to attend irregularly may do so. Each student, on joining the school, is allowed to enter at once upon the highest grade of work of which he is capable, and he is carefully advised and guided in his subsequent work. The attendance of advanced artists, who study from the model without instruction, has had a very beneficial effect. As far as possible, students have the advantages of a private studio. At the Annual Exhibition in May, scholarships are awarded, and each year needy students receive assistance. An inspection at any time of the work done shows how much encouragement is given to individuality. The school is situated near the Museum of Fine Arts and the new Public Library, and not far from two railroad stations. There are seven large and well-lighted studios, and even these are becoming crowded.

THE ILLINOIS ART SCHOOL, of Rockford, begins the new year with prospects of a largely increased attendance. In 1892 there were more than a hundred pupils in the various classes, which represented nearly every State in the Union, and Canada as well. The teaching of portraiture is a specialty. It is interesting to note that the employment of the Air Brush is a feature in this school.

CERAMIC ART NEWS.

THE first annual exhibition of the New York Society of Ceramic Arts was held at 557 Fifth Avenue, from November 20th to December 3d. For a society still in its infancy the display was creditable and the character of the work, generally speaking, was promisingly ambitious.

The task of the three judges was an easy one in the case of at least three of the exhibits, for the veriest tyro scarcely could have failed to credit Mr. Franz A. Bischoff, Mr. Joseph Schulze and Mrs. S. S. Frackleton with their right to bear off the honors accorded them.

Mr. Bischoff took the first prize for flower painting—we might almost say rose painting, for evidently that is this artist's favorite flower. The particular piece was framed, and represented a group of roses in a glass bowl. Had it not been for the peculiar depth of transparency, plainly indicating the porcelain foundation beneath the painting, it would have been easy to mistake it for a genuine water-color. The broad and vigorous style of the same artist was shown more pleasingly in a large platter covered with full-blown roses. A most beautiful bit of blue color was introduced in the shape of a small vase; but this, in our opinion, was out of place in a piece of purely decorative work.

The second prize, for gold work and raised paste, was awarded to Mr. Joseph Schulze. A notable instance of this artist's skill in flat as well as raised gold was an ordinary dessert-plate. The shoulder was painted in rich dark blue, obtainable only in under-glaze painting. The centre of the plate was filled with a fine, close, conventional pattern in gold, outlined with red. This outline gave a peculiar glow to the gold, enriching it wonderfully.

The third prize, for original design, was awarded to Mrs. Frackleton for a punch-bowl. The design represented the four seasons as a background, divided by medallions set in gold work. A swarm of gnomes occupied the four sections, passing through a varied career consequent on acquaintance both with the outside and inside of a large champagne bottle. Each medallion contained the head of a presiding genius of the gnomes, the faces differing in expression, but equally humorous. The outside of the bowl was colored with bronze, green and gold, ornamented with a quaint conventional design on the upper part, the rim being slightly jewelled. The whole design was in excellent keeping, well drawn and harmoniously colored.



We think it likely that this punch-bowl would have taken an award in strong competition; but we regret to have to say that nearly every design on the china exhibited was either copied or adapted, and that some of the adaptations were inappropriate. In the figure painting class it would have been a relief to find a good portrait from life, while the flower paintings made one wish that more of the decorators had drawn their inspiration from nature.

Mr. F. Maene took the first prize for figure painting, and Mrs. Monachesi the second, for a figure of a girl, the face of which was cleverly painted and highly finished. This lady showed several figure pieces, unequal in merit, the best being the one already mentioned, and a copy of a somewhat hackneyed picture of Cupid kissing a reclining beauty, the heads alone being visible. Miss Isabel Smith contributed some delicate miniature-like work; Miss C. Palmer, some dainty plates decorated with cupids, presumably after Penet's well-known designs. Mrs. E. H. Sprague displayed excellent technique in a painting after Coleman, while the exquisite flesh coloring and finish of a head of Longfellow by Mr. Bier obtained honorable mention, and made it evident that, had this gentleman been more liberal in his display, he would have wrested a prize from his competitors.

We must be allowed to differ somewhat with the judges as to the placing of the first and second prizes for a fish service. There was, literally, no attempt at composition in the tangled mass of sea-weeds and mosses on the long platter painted by Mrs. Dunbar, and although the coloring was pretty and transparent, form was not suggested. The weeds on the plates were a little more distinguishable, but somewhat clumsy. The second prize was awarded to Miss Garbarino, and had the large fish on the platter been equal in drawing and color to the smaller ones on the plates, we feel sure that the artist would have carried off the first honor. Miss Garbarino took another second prize for a richly colored game platter.

Mrs. Milliken received a first prize for a set of so-called game plates on which were cleverly painted song birds and titmice. The first and second prizes for strictly conventional subjects were taken respectively by Mrs. Frackleton and Mrs. Milliken. Next month we shall illustrate a group of some of the prizes.

In closing, we would mention among other creditable contributions, which we have not space to describe, those sent by Miss Elizabeth Halsey Haines, Mrs. Sophia Knight Oak, Mrs. Wickes, Mrs. Crosby, Mrs. Lee, and Mrs. Launits-Raymond.

AT Mr. Philip Smith's studio, No. 2 West Fourteenth Street, a very pleasing exhibition of his work has been in progress lately. Mr. Smith's specialty is the painting of flowers and insects; but he also designs the shapes of many of the dishes, vases, plaques and jars that he decorates. A beautiful set of plates decorated with orchids has been painted from the plants in the celebrated collection of ex-Governor Ames. An oval plaque with gilt border, in late eighteenth-century style, bore an excellently arranged group of roses. Roses, indeed, are a specialty of this clever artist. Some jars were very prettily decorated with grasses and clover, over which flutter bees and butterflies. Mr. Smith is, we believe, very successful as a teacher.

AT Bedell's (Broadway, near Seventeenth Street) a small collection of a new make of faience, the "Lonhuda ware," has been shown. It is almost indistinguishable from the Rookwood ware, the shapes being similar, the decoration of fruits or flowers being painted under the glaze, and the brown or yellow glazes being very nearly like those of the Rookwood wares. It is made at Steubenville, O.

A COLLECTION of the beautiful Coudon ware, which at the Paris Exposition of 1889 took the Grand Prix for superior quality and artistic decoration, is to be seen at Higgins & Seiter's, 50 West Twenty-second Street. There are in this ware some particularly desirable patterns, such as the violet pattern, of pure white dotted over with violets in their natural colors. Dinner sets with a border of gold enclosing wreaths of small moss-roses are also very admirable, and bouillon and chocolate sets in Empire style are exquisite in form and are decorated with classical foliated scrolls and rosettes in gold. The ivory white Haviland ware, with flowers in soft tones of red, yellow and blue; all the old and well-known styles of Sevres and Dresden—"bleu du roi," "rose du Barry," and so forth—are shown, and a novelty in Dresden, an almost deceptive imitation of lace, which replaces the old-fashioned flowered gowns on the little figurines that have made the Royal Dresden works famous. The shell-like Belleek ware maintains its pre-eminence over all imitations. Photograph-stands in the shape of a stem and flower of the cactus are among the latest novelties. In Dutch faience there are the usual mirror-frames, plaques with blue windmills and blue cattle grazing in blue meadows, violins, candlesticks and toys. Examples of the grotesque Italian faïences are not wanting. A Louis Philippe Sevres set of dark blue with figures in medallions, painted by Pettit; fish sets of Limoges ware, with trout, perch, pike and other fish painted in the most realistic manner; and a beautiful set for game, with broad borders of shaded blue and gold, and pheasants, quail and snipe painted by Reddon, are among the most artistic of the exhibits. A set of the last-mentioned pattern has been ordered through this firm for the White House. Other articles displayed are Dresden étagères, cabinets inlaid with Dresden panels, examples of the beautiful jewelled Coalport ware and of the scarcely less beautiful Minton, in which the gold borders are enriched by incrustations deposited in shapes etched out of the paste by acid. A great variety of cut glass and of the richly enamelled Carlsbad glass is also on exhibition.

AN unusually fine collection of upholstery goods and stuffs is shown by Messrs. B. Altman & Co., many of which are entirely new, while some of the standard favorites are offered at reduced prices. Among the novelties are the Flemish tapestries, all hand work, at \$18 for a strip one and one-half yards long. These are used principally for sofa cushions, one strip making two pillows, with a backing of corduroy. They are suitable also for upholstering chairs and sofas, and the colorings are principally in dull greens and browns relieved with a suggestion of blue or old pink.

Some Spanish embroideries of the seventeenth century, which come under the head of curios, and were therefore admitted free of duty, are intended principally as a backing for pillows; the material is white cotton quilted by hand, and this is powdered over with figures of birds and animals done in laid work with different colored silks. Except for the colored embroidery it presents much the appearance of the old-fashioned quilts of former years. The firm make a specialty of Liberty's silks, which they sell in seven-yard pieces at \$2.25 a yard. These goods are one yard wide and of a peculiar texture which makes them very desirable for decorative purposes, as they fall in extremely soft and graceful folds. This year they come in unusually attractive colorings, and here and there one may be found which would make a charming house gown, one piece being quite sufficient for the purpose. In sofa pillows there is a large assortment, and from the great ones, a yard square, to the tiny ones used in travelling, there are intermediate sizes to suit every taste and every need. The travelling cushions, of which hundreds are sold, are silk covered and ruffled at the edge, and for these \$1.50 is asked, while a larger size in Yokohama cotton costs but \$1.65.

CORRESPONDENCE.

OIL PAINTING QUERIES.

VIRGINIAN.—Bone brown and Vandyck brown are good colors, either of which may be made available for glazing by mixing with pure poppy oil or megilp. Either will be found better than asphaltum, which, though satisfactory at first, will turn dark and sometimes crack with time.

ELMER.—Mastic varnish may be applied to an oil painting at any time after the picture is hard dry. If retouching varnish has been used and has partly worn off, the mastic may be applied over it without harm. If the retouching varnish has grown dull, another coat of the same may be put on directly over it with good effect.

D. R. R.—(1) If the distant mountains are greenish blue, add a little Naples yellow; if they are greenish yellow, a little yellow ochre or Italian earth. (2) Dark red is less objectionable for some complexions than rose red, because, being deeper than this latter, it tends to impart whiteness to them, in consequence of contrast of tone.

HYDE PARK.—Custom, based upon experience, has already decided upon those colors which go best with light or black hair, and they are those which produce the greatest contrasts; thus sky blue, known to accord well with blondes, is the nearest color complementary to orange, which is the base of the tint of their hair and complexions.

"**FAR WEST**" has tried to paint a landscape on a canvas on which a study of a red curtain had been begun. The red has been painted over twice, but still shows through. He should have covered the curtain with a heavy coating of warm light gray, allowed it to dry thoroughly, and then scraped it down with moist sandpaper or a sharp palette knife. This would have given him a good foundation.

A. A.—Yes. In oil-painting white always needs modification with some other color. If it is cold, a little ivory black may be added; if warm, a little burnt Sienna; if brilliant, a little Indian yellow or yellow ochre. Most whites, in warm evening light, may be best represented by brilliant yellow modified as above, silver white being kept for the very purest only. In distant clouds, a little vert emeraude and rose lake added to the white for the lights give an excellent result. Some artists use Naples yellow for white. Such a thing as absolutely pure white is seldom if ever needed.

MRS. M. J. Charleston, West Va.—(1) All three of the oils you mention—viz., poppy oil, prepared linseed, and pale drying oil—may be used as mediums with oil colors; the poppy oil must be mixed with a little fixative de Courtray, however, to make it dry well. The linseed-oil used in painting is generally the boiled preparation, and can be bought at any store where artists' materials are sold. Devco's and Winsor & Newton's oils are the best. (2) A good frame for a study of lilacs, of medium size, is a band of gilded oak about two and a half inches in width.

T. J. Brooklyn.—(1) It is advisable for beginners always to use a canvas that has been at least half primed with paint. It adds to the difficulties to use an absorbent canvas, because the colors sink away so much on this that the labor is greatly increased. Generally canvas is bought ready primed for use, an agreeable gray shade being most common. (2) The background, as a rule, should be rather low in tone and somewhat darker than the principal masses of the figure. It should not be strikingly patterned, nor contain forms which may harshly conflict with the lines of the model, or which may compete in interest with the sitter.

N. D.—Your "Moonlight" does not look well probably because you have not kept the colors pure. It would be well to rub down with sandpaper the old painting, and then begin over again, mixing the tones very carefully. Use very little black, and mix the tones first upon the centre of the palette before transferring the paint to the canvas. When you have secured a pure blue or good warm gray for clouds, then paint it in boldly, covering all the sky in one painting. If the color appears to be getting muddy or dark, scrape it off with a palette knife, and mix some fresh tones upon your palette. This is the only way to keep the color pure and fresh.

WATER-COLOR QUERIES.

N. A. F.—If you lose a light and cannot regain it satisfactorily by washing or scratching out, then use Chinese white; but avoid this if possible.

BERTRAM.—Keep plenty of color in your brush, and preserve the purity of the tints with great care. Yes, the reflections in water are generally perpendicular. If you find that you have made the reflections too brilliant, modify them with subsequent glazings.

S. L. Germantown, Pa.—Rub your paper with a piece of fine sandpaper, which will take off some of the surface; then apply your color and you will find that the edges of the clouds will appear soft, and that a better atmospheric effect is produced.

BEGINNER.—(1) Carry the colors of the sky and clouds over the horizon and distance; this will aid in keeping your background in its proper place. Keep your positive colors, such as red and orange, in the foreground. (2) Evidently, you have tried to secure depth of tone by a single wash. You should have put on repeated washes.

AQUARELLE.—The "mount" is the margin intervening between a water-color painting and its frame. This is often white, and sometimes is tinted; but if the painting is powerful or intense in coloring, or has the effect of an oil painting, a better harmony is secured by using a gold mount.

SUBURBAN.—(1) If you do not get the shade of gray you want by using either Payne's gray or charcoal gray, try cobalt and light red. Blue black and cobalt make a good gray for clouds. (2) You can get a hazy effect in the distance by rubbing a little powdered cuttlefish bone into the color with your

fingers; this will remove irregularities of color. If possible, get the effect by skilful use of color rather than by artificial means.

SUBSCRIBER, Hudson, N. Y.—(1) Transparent colors are the best for portraiture, and are much more durable than gouache colors. (2) You will need a heavier frame if you paint your portrait in gouache. A mount of solid gold right up to the edge of the painting would look well.

VICTOR.—You may keep your pure scarlet from fading by wrapping the cake in paper, so that it will not be exposed to the air nor to contact with metal. Never mix it with a metallic color, and after using it glaze it thickly with gum-arabic. Some artists use crimson lake, and when it is dry give it a coat of gamboge to turn it scarlet and make it permanent.

EFFIE MCD. can give her pansies a velvety look by using a fine sable brush and taking very little color at a time, so that the brush mark will not leave a pool, as in laying a wash. Stipple or cross-hatch the surface of the flower repeatedly, using the different colors necessary to get the required tone separately. Finish by slightly dusting the surface with the side of the brush very lightly applied, so that the color catches only on the grain of the paper.

N. W. Evansville, Ill.—In choosing brushes, it is only necessary to dip a brush in water, and, by a quick movement of the wrist, shake out the superfluous moisture. The brush should then present a smooth appearance and, at the end, a fine point or a clean edge, without straggling hairs. It should, moreover, bear the slight pressure needed to form a definite touch on a



SCREEN DECORATED WITH LINCRUSTA WALTON.

(FOR LOUISE, KINGSTON.)

sheet of paper, and on lifting it should, by its own elasticity, regain its former shape. If it remains much bent, and particularly if it forms two or more points, it should be rejected.

STUDIO.—The difference between "gouache" and "water-color" proper is that in the former the artist may have a colored background upon which he puts the lights in successive layers, while in "aquarelle" (or water-color painting), working upon a white ground, he reserves the white for the lights of the picture, and instead of putting on the colors in successive layers, he washes them. In gouache he uses body color, such as Chinese white, giving solidity to the tints, but at the sacrifice of delicacy and transparency, in which lies the great charm of a water-color.

"WET" WATER-COLOR PAINTING.

SIRIUS.—Begin by sketching in your outline with pencil. Then put the paper to soak. This operation will consume from twenty minutes to half an hour. While it is going on, get out a stretcher mounted with canvas, big enough to lay your paper on, with plenty of room around the edges. Lay it on your table, or, better still, a desk with a very slight slant to it, for then you can see your work better as you progress with it. It will be understood, of course, that in the first painting the paper must be kept in a nearly horizontal position to prevent the colors running. When the paper is properly saturated—you can judge of that by its perfect pliability—take it out of the pan and lay it flat on the stretcher. It will flatten itself perfectly while you are sponging off the superfluous water. When you have sponged it as dry as you can, it will virtually be stretched, and stay so for an hour or two. If desired, you can prolong the period of moisture by adding a few drops of glycerine to the water. This covers the surface and prevents rapid evaporation. Indeed, by the use of glycerine you can keep your paper moist for a week.

The main purpose of the first painting is to get the undertone. Lay in your masses broadly, without any particular effort for detail, using big brushes, and wiping out and toning with the sponge. Keep your main purpose always in mind. Work for your general effect in tone and color, and do not fail to apply your colors stronger than you desire them to appear, as they will

dry lighter. The moisture of the paper gives them a fictitious strength. When you have carried the picture as far as you can before it begins to dry (you can tell about this by the paper raising from the canvas at the edges), cease work and allow it to dry thoroughly. In view of the comparatively limited time allowed for the laying in, it is very necessary to have a fairly clear idea of what you wish to do when you begin.

When your lay in is thoroughly dry, which will be by the next morning at latest, it is ready for future use. Do not hasten the drying by the application of heat, for the colors will suffer in consequence. When your paper is dry, take it in hand, sponging out, adding dry washes and sponging them over, putting in details and, in short, carrying out the usual water-color method. It is this combination of the two, the addition of the one to the other, which is to make your picture. You can do almost anything with a picture when it is laid in wet, for the color will have become part of the paper which absorbs it damp and holds it dry. In sponging you may take a little color off, but never disturb the fundamental basis. Practically, your first work builds your picture up, and gives you the walls of your house. What follows is merely the labor of polishing and decoration. These instructions are furnished to the readers of The Art Amateur by Mr. H. W. Ranger, who is an absolute master in "wet" water-color painting.

PASTEL PAINTING QUERIES.

JULIA.—The wrong side of ordinary machine-made paper has a good surface, and the colors "bite" well on it. You will find it economical to use this until you obtain proficiency.

C., Glendale.—Buy the softest crayons, except for sharpening up. If your color is too heavy, wash leather dabbled on will take it off, but do not use bread.

MISS E.—A mixture of materials is occasionally employed by artists experienced in making quick sketches, but it is not to be recommended to students under any circumstances. Pastels should not be used, as a rule, with plain black crayon.

SUNDRY QUERIES ANSWERED.

S. F. K.—For drawings in monochrome it is worth while to experiment with burnt umber and white, instead of black and white. Delightful grays and middle tones are to be had by this combination.

MISS I., Mt. Vernon, Mo.—You can easily have the supplements pasted in at the end of the volume by the edge and folded down, as a map is often inserted in the beginning of a book. Any skilful bookbinder will do it for you.

HOPE M.—Before you can paint on any kind of porous stone the absorption must be checked. In using water-colors upon small and fine stone, saturate the surface with white of egg, and when that is dry, paint with body color, and varnish with white spirit varnish.

LOUISE, Kingston.—The ground of the screen illustrated on this page is gilded and the relief is painted. Lincrusta Walton can be bought, as a rule, at any of the principal wall-paper dealers, but if you cannot obtain it, write to F. Beck & Co., Fifth Avenue and Thirtieth Street, New York, who are the wholesale agents for it.

S. P. J.—To remove spots of mould from a crayon portrait try applying a hot iron to the back of the paper, or place the portrait in the sun for some time. We know of nothing that will restore the paper if the mould has penetrated. Crayon portraits should not be kept in a damp place.

M. S. H.—The first question to be asked, in hanging a picture, should be, "Is it worth hanging?" If it is, hang it in the best possible light. If it is not, put it anywhere where it will be out of the way. Better have a good print or photograph on your wall than a bad painting.

ALICE AND ESTHER.—The Apollo Belvedere is eight heads and a half high. Rubens sometimes drew his figures eight heads high, but generally only seven, which no doubt accounts for the heavy appearance that so many of them have. The heroic height cannot be less than eight, but some of the great masters, besides Rubens, drew their figures as low as seven heads.

M. K., Columbus, Ga. wants to know "the exact meaning of the term 'free-hand drawing.' Is it any style or any kind of drawing without measurement, or is it a particular style of drawing? Does not designing or industrial drawing come under the name of free-hand drawing?"

You are right. Free-hand drawing means drawing without any other measuring than the eye. The draughtsmen in an architect's office or an engineer's office who make plans, use squares, dividers and inch rulers, and make their drawings to a "scale," are called "mechanical draughtsmen;" but the men who put in architectural ornaments without rulers, and wash in sky effects, foliage, etc., are the free-hand draughtsmen. The artist who sketches from life and nature does so "free hand." Designs are frequently made for oil-cloth and sometimes for wall-paper consisting entirely of geometrical designs. These are made with the dividers or compass. But all floral designs, etc., are made free hand.

"CADMIUM," Leicester, England.—To transfer the designs given in The Art Amateur, without injuring the supplement or pages of the magazine, first trace the outlines upon transparent paper, and then prick holes in these lines, about a quarter of an inch apart, using a large steel pin for the purpose.

Lay the paper upon the velvet or other fabric, and dust powdered chalk through the holes. When the paper is lifted a complete outline will be found suggested by small dots, which can easily be made permanent with a little china white paint and a fine pointed sable brush. Draw a fine line through the dots from point to point and then dust off the chalk, and you will have a perfect outline of the design.

In using oil colors in painting on velvet, plush, etc., mix the colors with turpentine to make them dry quickly and use the ordinary list of paints given in the directions for treatment by The Art Amateur.



